# China

TOURISM

116

SHANGHAI SPECIAL

EVERYDAY LIFE • ARCHITECTURE • GRAND VIEW GRADEN • FLEA MARKET • SHESHAN FESTIVAL

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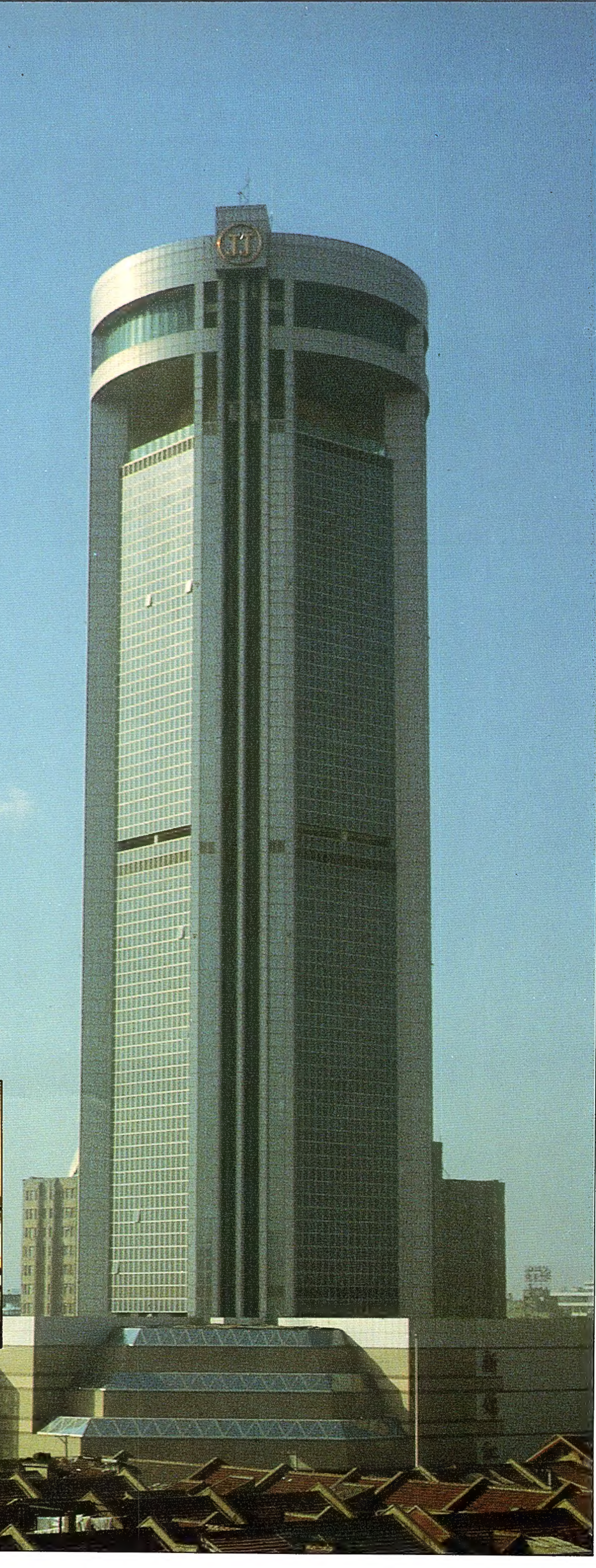

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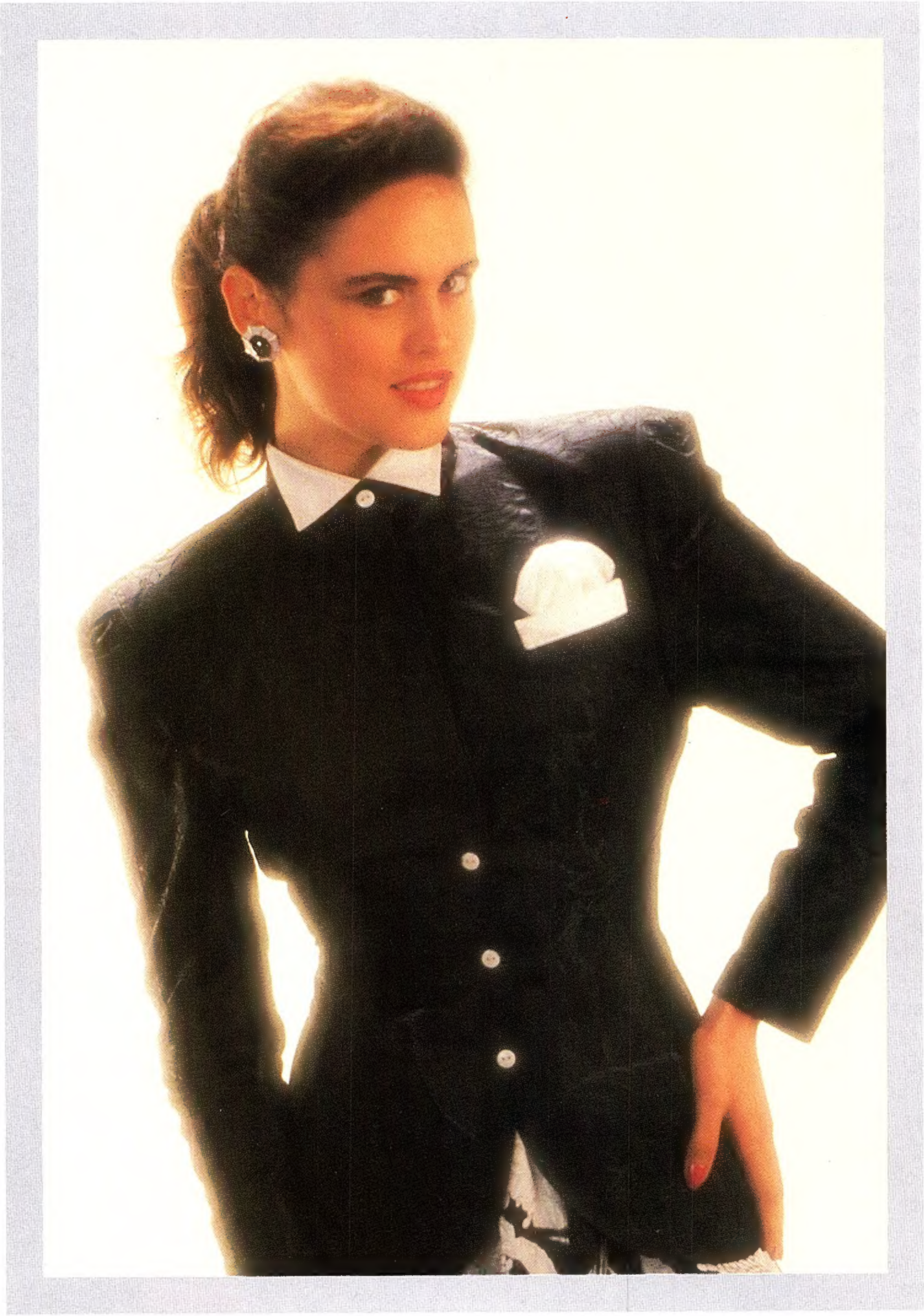

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# EDITORIAL

## Chinese – But Different!

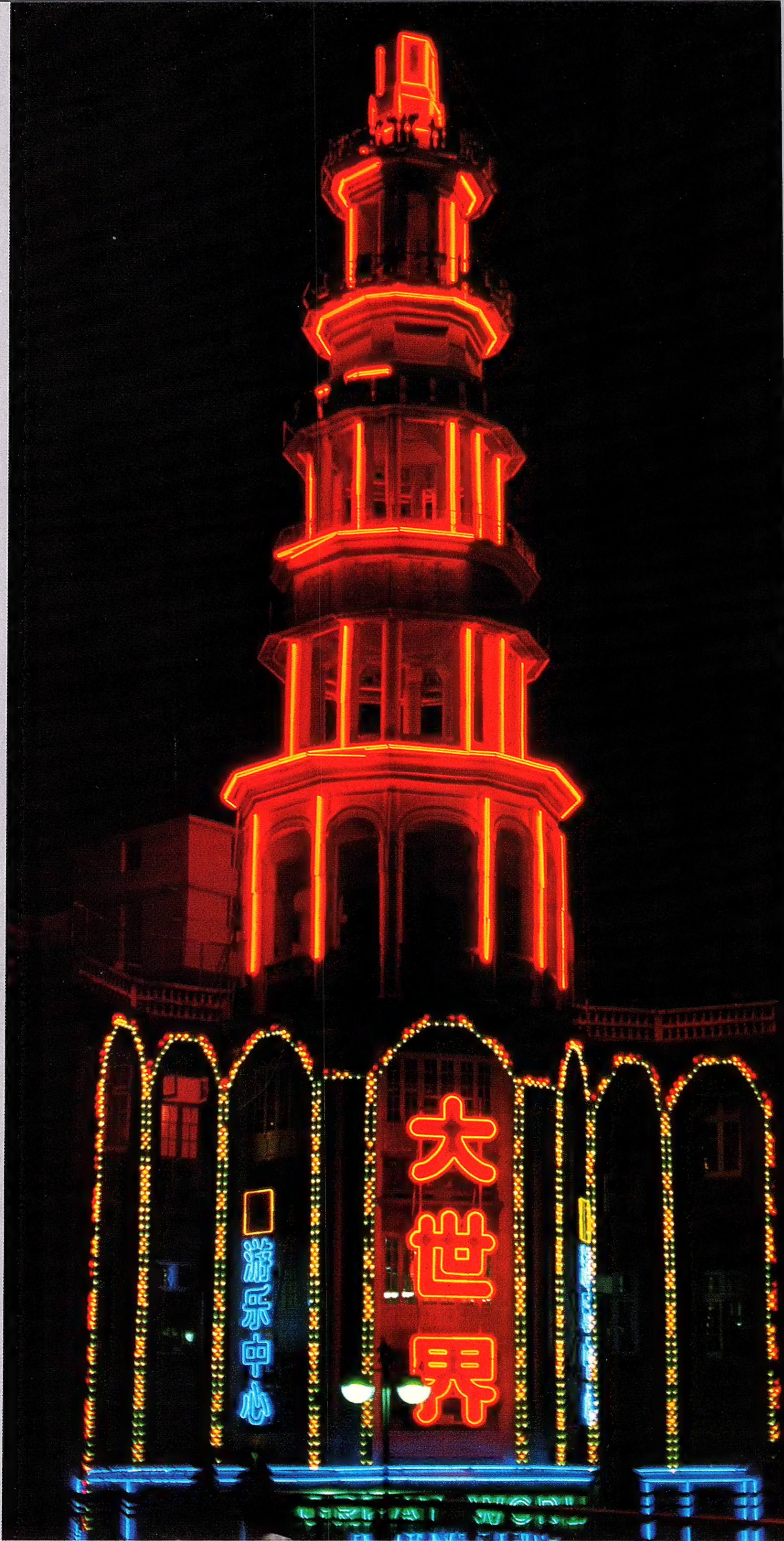
That seems to be the most often heard verdict on Shanghai, China's greatest metropolis, home to over twelve million people if one includes the suburbs.

Part of the reason for this difference is Shanghai's relative modernity; it grew spectacularly fast, from less than 300,000 in 1832, when Westerners first set foot there, to almost one million in 1900. Another reason, no doubt, was the sheer diversity of nationalities, cultures and creeds which made up pre-1949 Shanghai from around 1842 onwards. That was the date of the Treaty of Nanking which forcibly opened up the city to foreign trade and led to the establishment of sundry foreign concessions and settlements.

In this issue (the first devoted to Shanghai since CHINA TOURISM no. 51), we look not only at the very special flavour of everyday life in the city but also at its architecture – sometimes a direct legacy from the West, more often a unique hybrid, a mingling of aspects both Oriental and Occidental. For more street life, we visit one of Shanghai's treasured institutions, the Kuaiji Road Flea Market.

Since the relaxation of the ban on religious activities in 1979, Shanghai has re-emerged as a bastion of Chinese Christianity; our reporters attended a pilgrimage at Sheshan last May. And, among the more tourist-orientated sites in and around the Shanghai region, we single out the charming garden complex modelled on the fictional setting for that great Qing-dynasty novel *A Dream of Red Mansions*.

We hope you enjoy this issue, which also includes a fitting welcome to the horse now that we are firmly into the Chinese year named after that noble animal!



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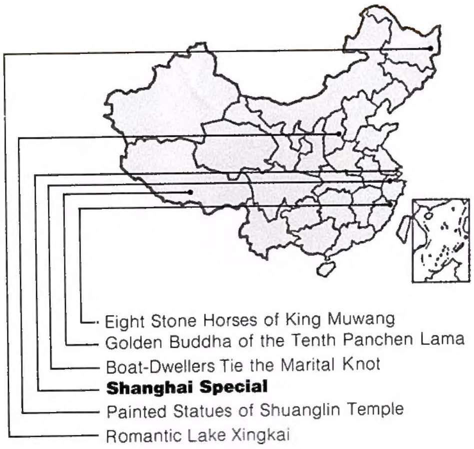
**Front cover:** Western-style stained glass window in the 'golden cage' on Guangdong Road (by Chan Yat Nin)

Photo by Yao Keng



Eight Stone Horses of King Muwang
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Boat-Dwellers Tie the Marital Knot
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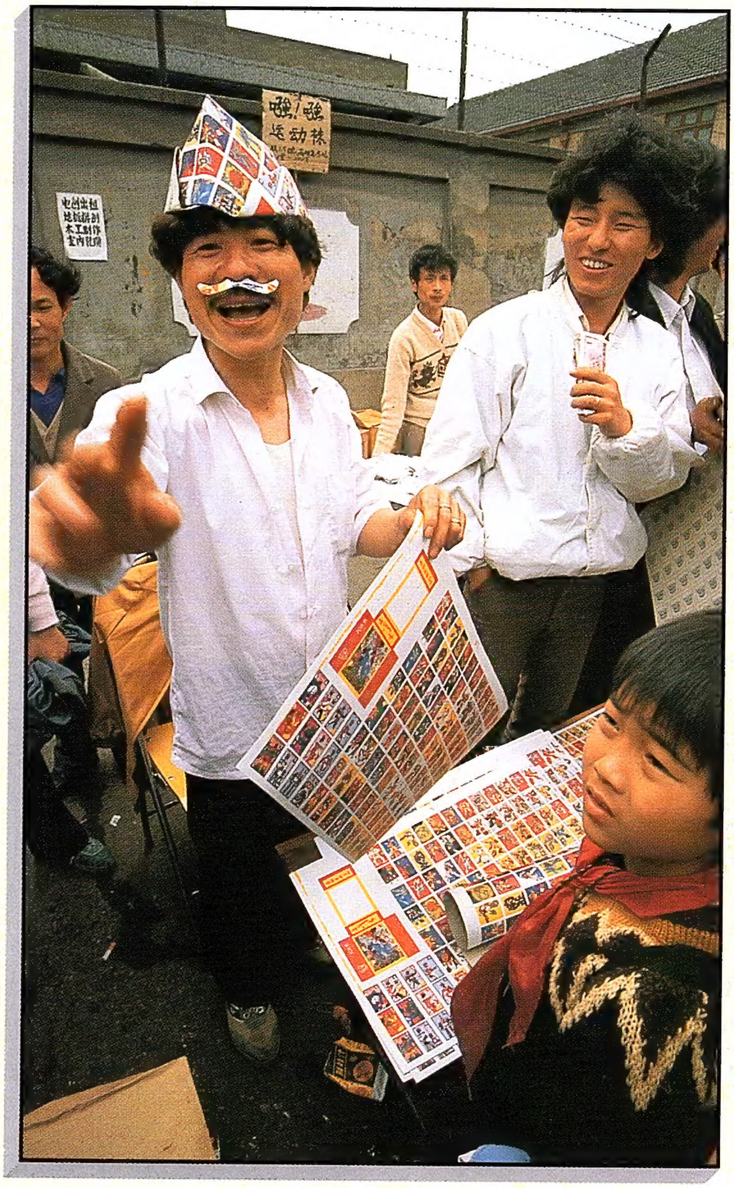
# Everyday Life in Shanghai

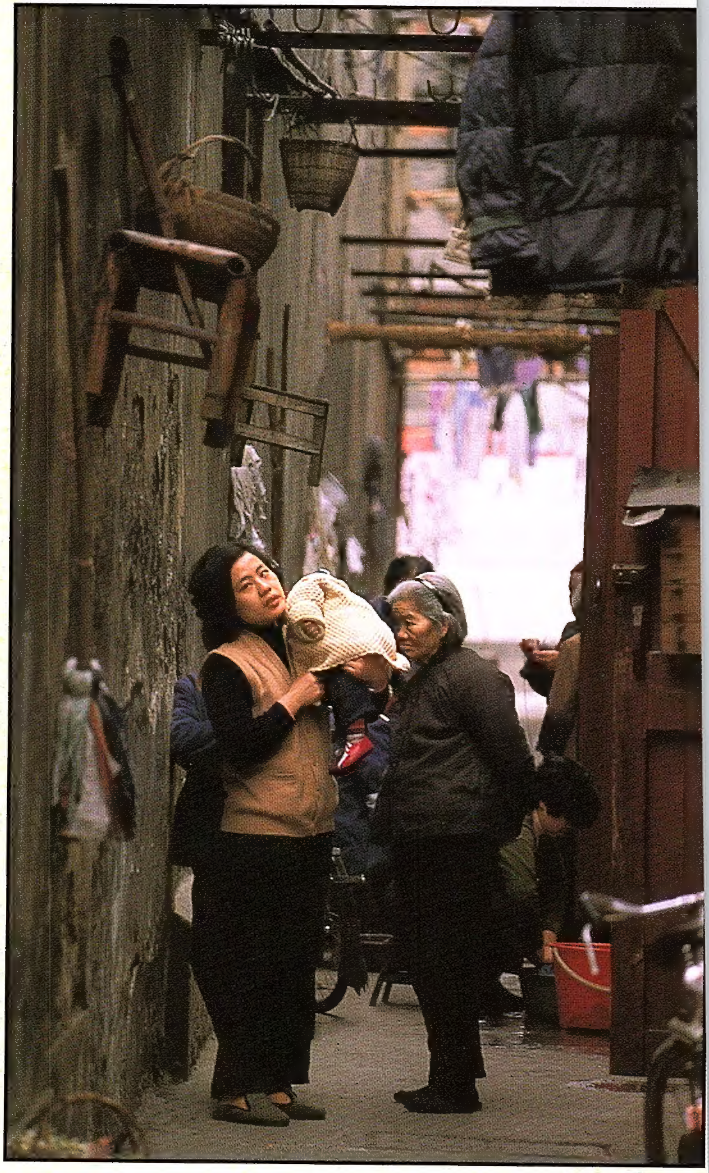
ARTICLE BY YU FENG



**Pictures for Children's Games**

The Shanghainese love collecting things and cigarette packets, matchboxes and stamps are always in great demand. Another favourite are these sheets of pictures printed with cartoon figures such as space heroes or transformers, which are gleefully snapped up by the children. The man in the photo has his own amusing sales gimmick which no doubt attracts extra customers!

*Photo by Chan Yat Nin*



**Streets Teeming with Life**

Only a short step away from Shanghai's main streets you come across a maze of lanes and alleys lined with old and often dilapidated buildings, which are home to Shanghai's seething masses. As evening approaches these narrow streets come to life. Tables and chairs are brought outside for the evening meal, people read and do their mending or washing and during wedding celebrations screens are even erected here. With living space at such a premium, this seems the obvious solution and consequently friendships and feuds alike flourish in full view of everyone.

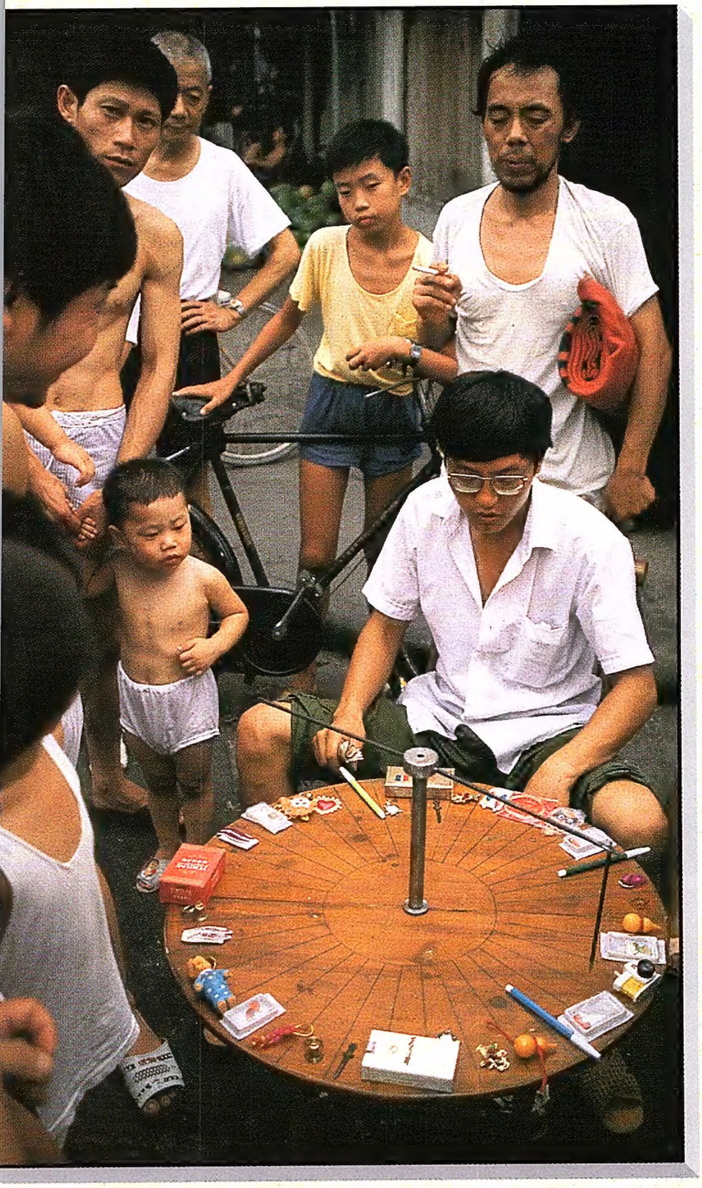
*Photo by Chan Yat Nin*

There is China, there is Beijing and Guangzhou and then there is Shanghai and the Shanghainese, a city and a people apart. In Old Shanghai the flavours of China mingled with those of Europe and architecturally it remains the least Chinese city in the country. Its abitants too are in some way different from the rest of China's population, Western civilization having influenced so many aspects of their s.

The pace of life in Shanghai is frenzied – not for nothing is it known as 'The City Where Night Never Comes'. Gregarious and outspoken by ture, the Shanghainese are happy to mix with foreigners and make the most of any opportunity to practise their English or French. In siness they are enterprising and sharpwitted, overcoming any obstacle in their bid to succeed.

Social life is equally important to the Shanghainese, who like to eat and drink well, go dancing and generally enjoy themselves. With its alth of theatres, cinemas, bars, discotheques and restaurants, Shanghai affords them every opportunity to do just this. The city leads the d in China on the fashion front as well as the cultural, setting the trends which the rest of the country will follow.

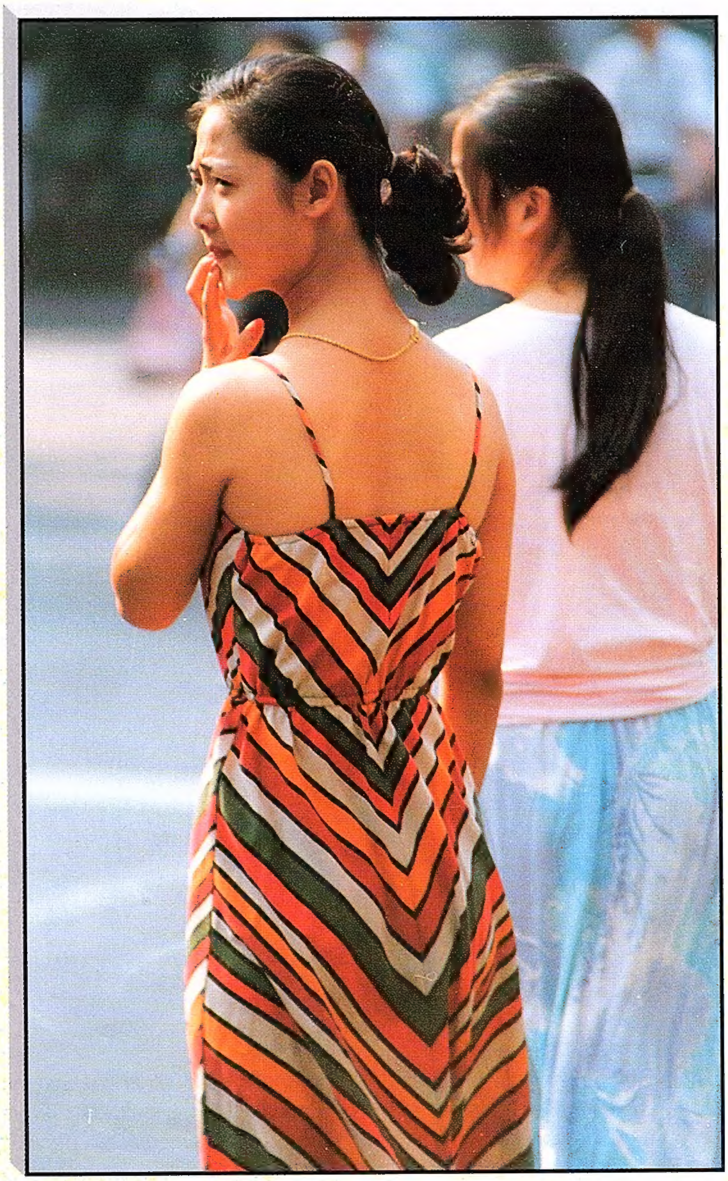
Shanghai then is a city which in so many respects seems strangely familiar, a city under whose spell one can fall only too easily....



**Poor Man's Roulette**

Betting is a passion with many Chinese and although officially prohibited, it continues to crop up on street corners everywhere, albeit on a relatively small scale. Both adults and children are drawn to this oulette table in the hope of winning prizes such as pens, small toys, cigarettes and the like.

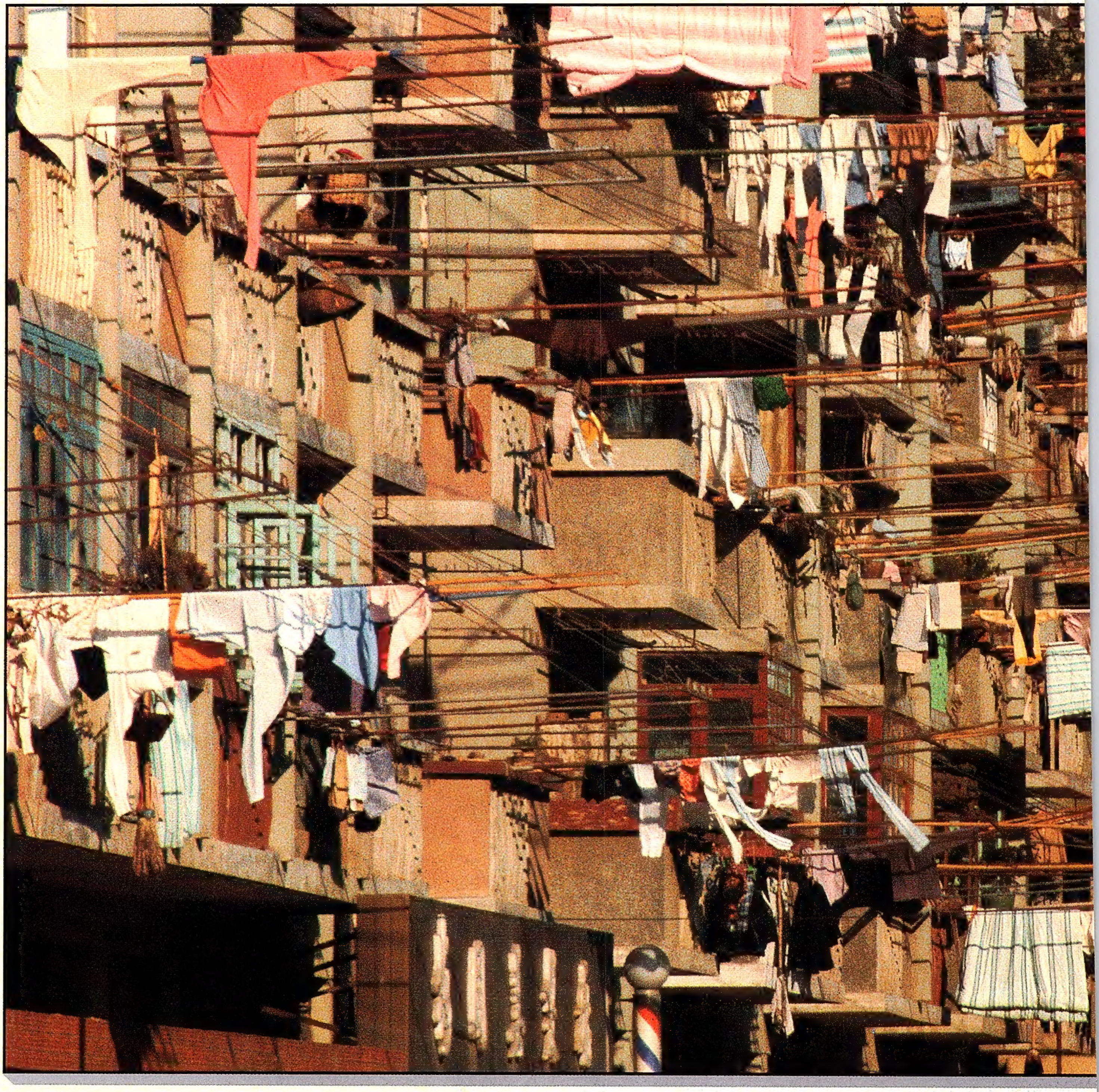
*Photo by Wang Gangfeng*



**Shanghai Fashion to the Fore**

If Beijing is the political capital and Guangzhou the business capital, Shanghai is indisputably the fashion capital of China. Traditionally, the city has always been in the forefront of changes on the fashion scene and the Shanghainese have a reputation for elegance and daring in their attire. Western and Oriental dummies stand side by side in the windows of the many fashion boutiques.

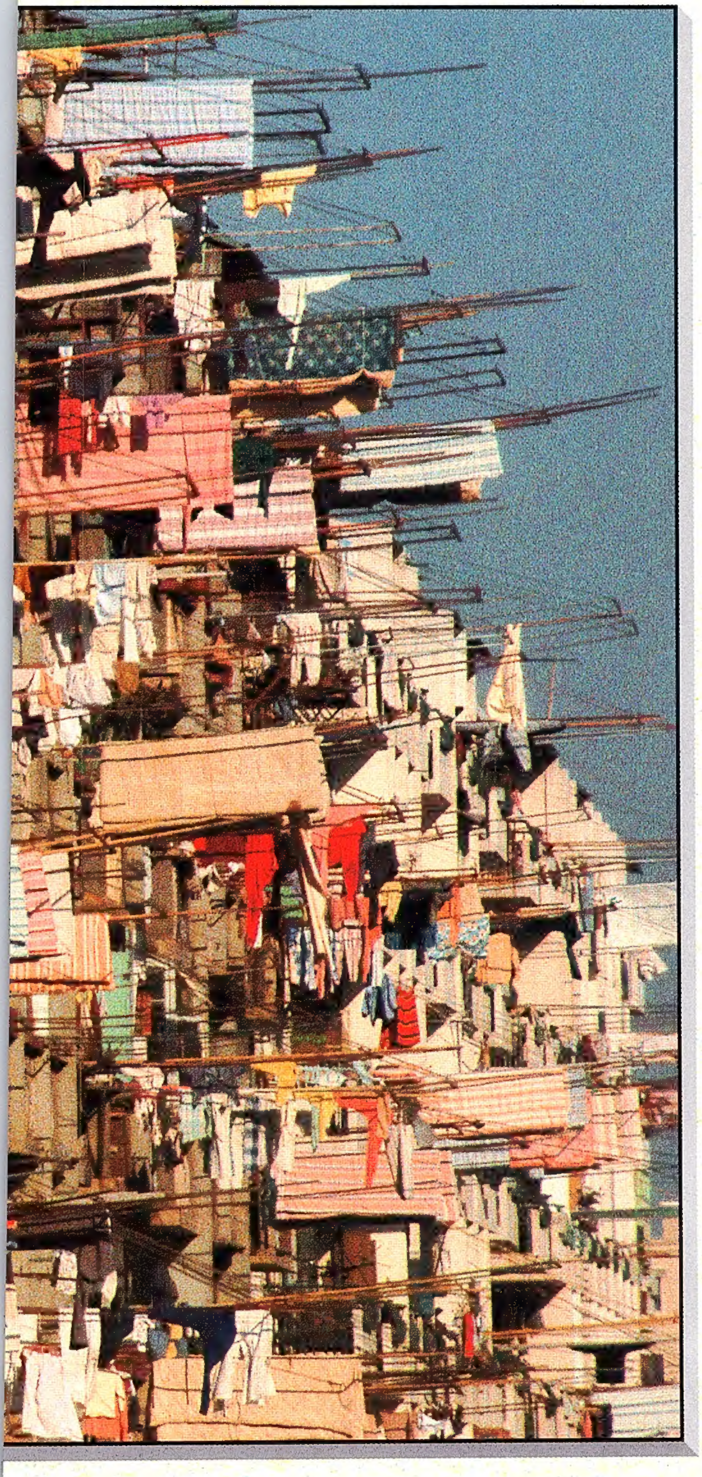
*Photo by Zhang Guowei*

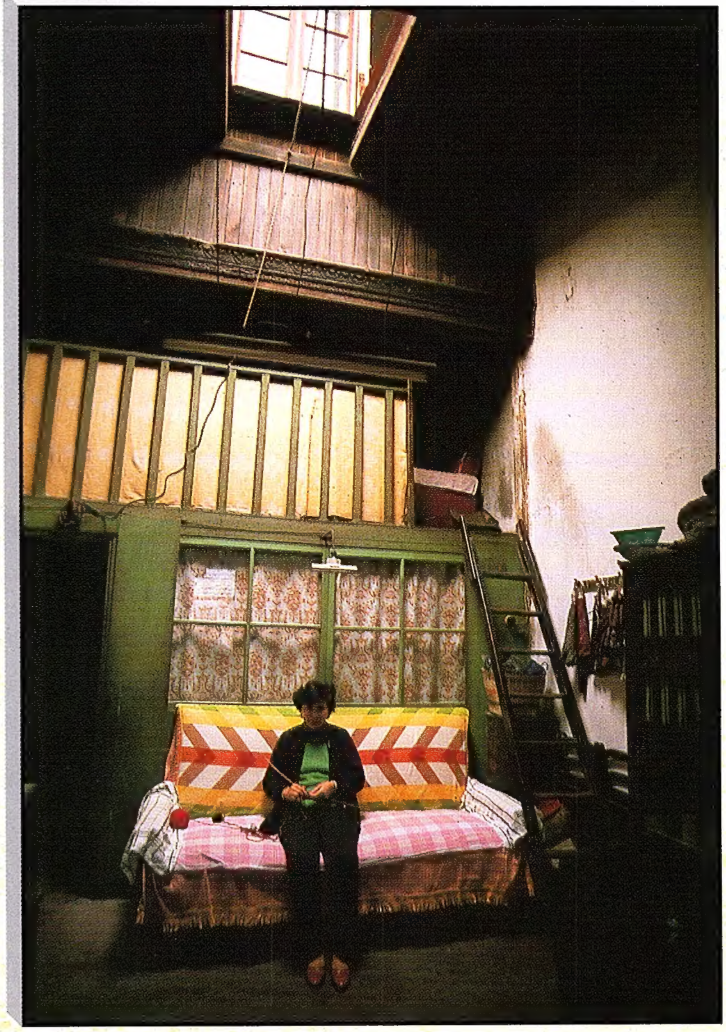


**The New Urban Jungle**

Finding accommodation in Shanghai is notoriously difficult and sometimes even forms an obstacle to marriage. Houses, huts and even corridors are full to overflowing. The construction of new accommodation has not kept pace with the enormous increase in population. This residential district of six- or seven-storey concrete buildings is relatively new but naturally does not contain a laundry area – hence this forest of washing hanging out of every window on clothes-props or bamboo poles. On sunny Sundays yet more washing will be hung out and even parked trucks are pressed into service. Pedestrians are forced to lower their heads to avoid the damp clothes festooned above them.

***Photo by Jin Hongwei***





**'Shikumen' Houses**

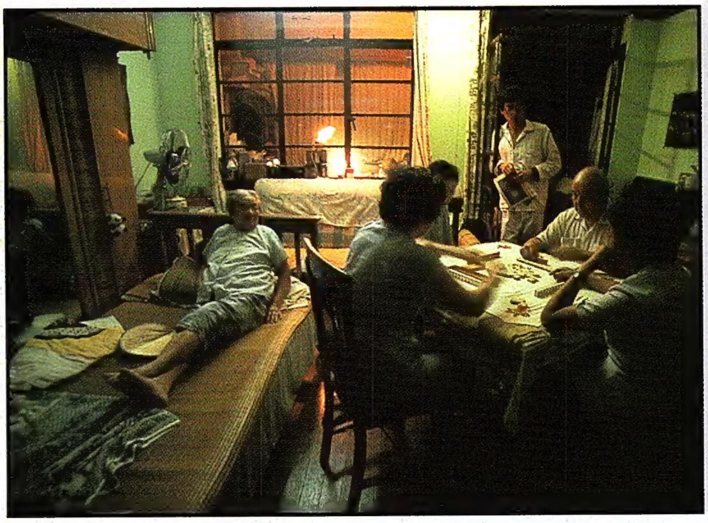
The old Chinese quarter of Shanghai still contains many of the old-style semi-detached houses with faded brown brick walls and black arched front doors (hence the name 'Shikumen'). Inside wooden planks are used to create a number of tiers, with a simple ladder for access. Attempts have been made to provide everyone with an apartment guaranteeing maximum privacy.

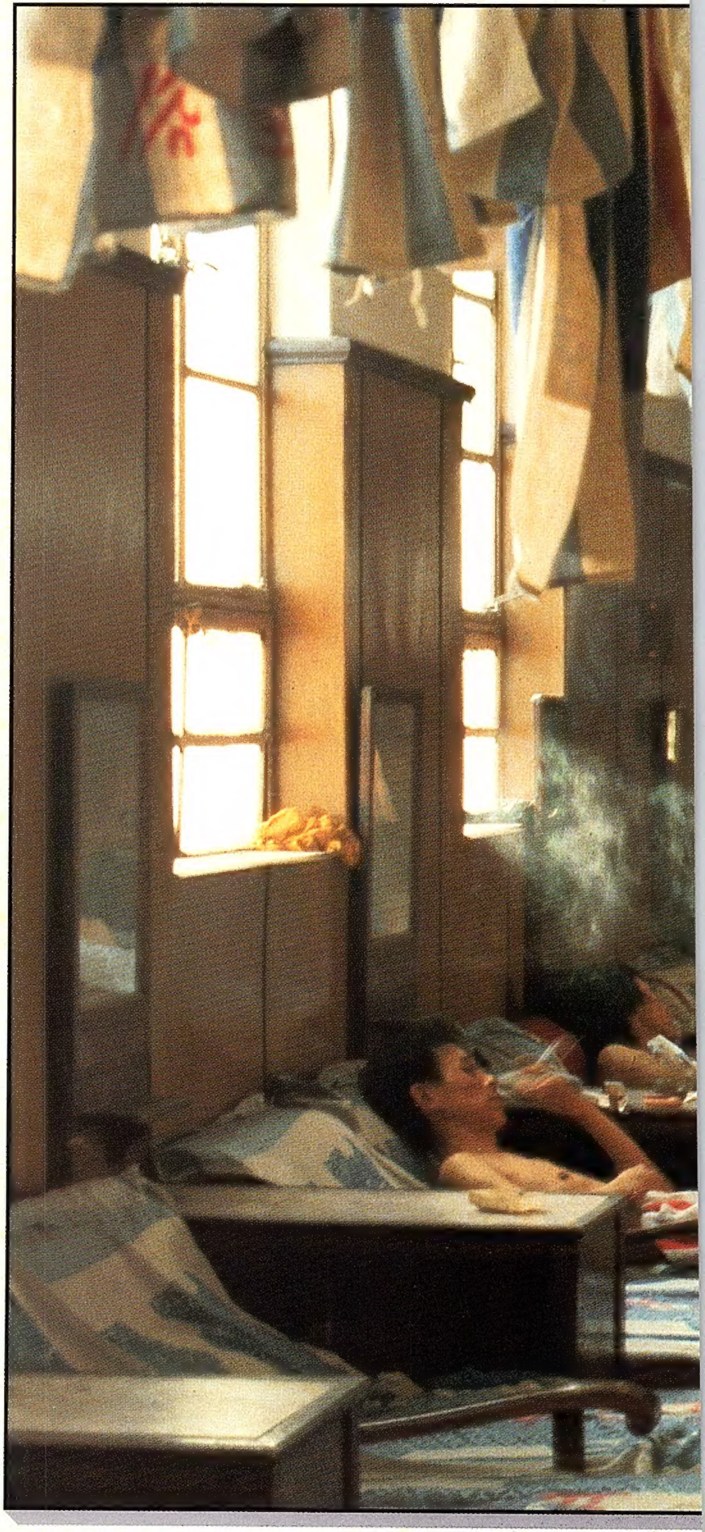
*Photo by Chan Yat Nin*

**Relaxing After Supper**

Supper is the most important meal of the day, the one time when the whole family comes together round the table. Afterwards the young people go off visiting friends, while the older generation prefers to relax at home, watching TV, reading, listening to music or playing mahjong.

*Photo by Wang Gangfeng*

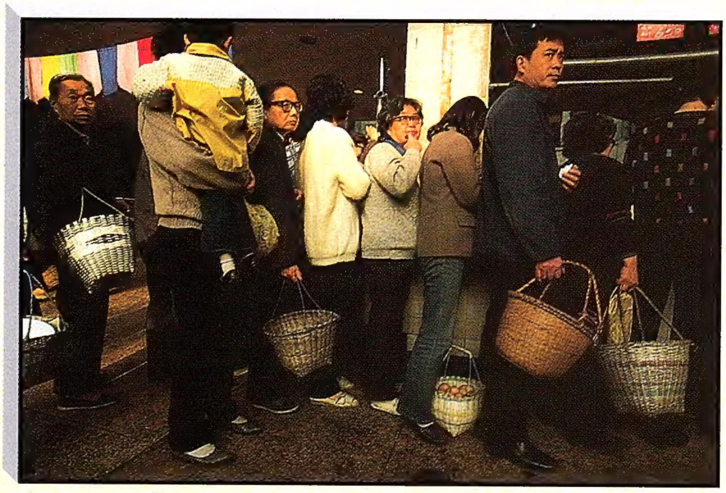




## The Markets of Hongkou

The food markets in the Hongkou District are the largest in Shanghai. Extending over two floors, they offer for sale all types of vegetables, fruit, fresh fish and shellfish, including Ningbo crabs. As soon as day breaks, housewives and in some cases men too hurry to the market, basket in hand, to purchase their daily requirements. They know that the first to arrive are assured of the best bargains!

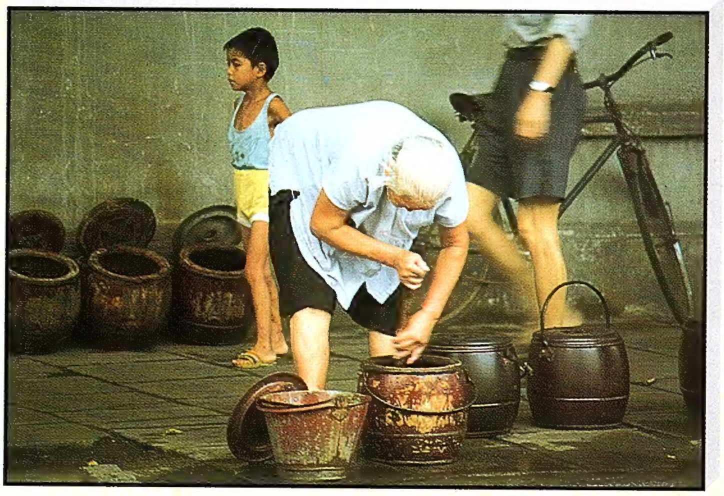
*Photo by Chan Yat Nin*

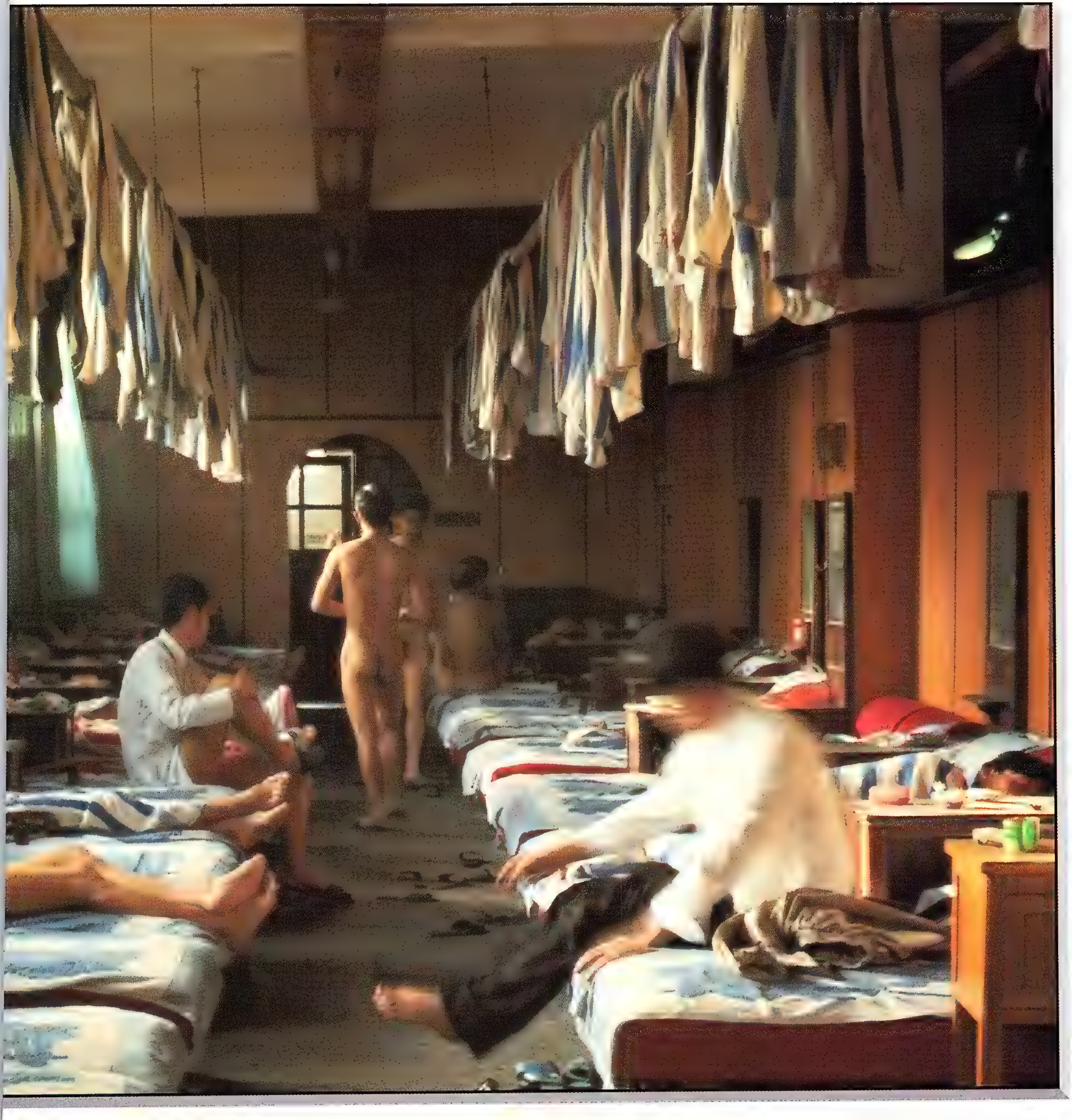


## Night-Stool Cleaning

Many houses in Shanghai have neither toilet nor bathing facilities, so if people do not wish to use a public toilet they have no choice but to resort to the good old night-stool. The inhabitants used to empty these themselves, but Shanghai has now reverted to the old practice, with a team of sanitary workers to perform this chore. The time-honoured cry of 'Night-stools, bring out your night-stools' resounds down the streets once more, almost like a song.

*Photo by Jin Xiaomang*





**Public Baths and Relaxation**

For the majority of people who do not have their own bathroom, public baths are essential. This one near Tibet Road Central is divided into a men's and women's section and offers various services such as private and communal baths, showers and even massages and pedicures. After bathing you recline on a bed feeling refreshed and relaxed — time for a chat, a smoke or simply a nap.

***Photo by Yang Kelin***

**Foreign Fast Food**

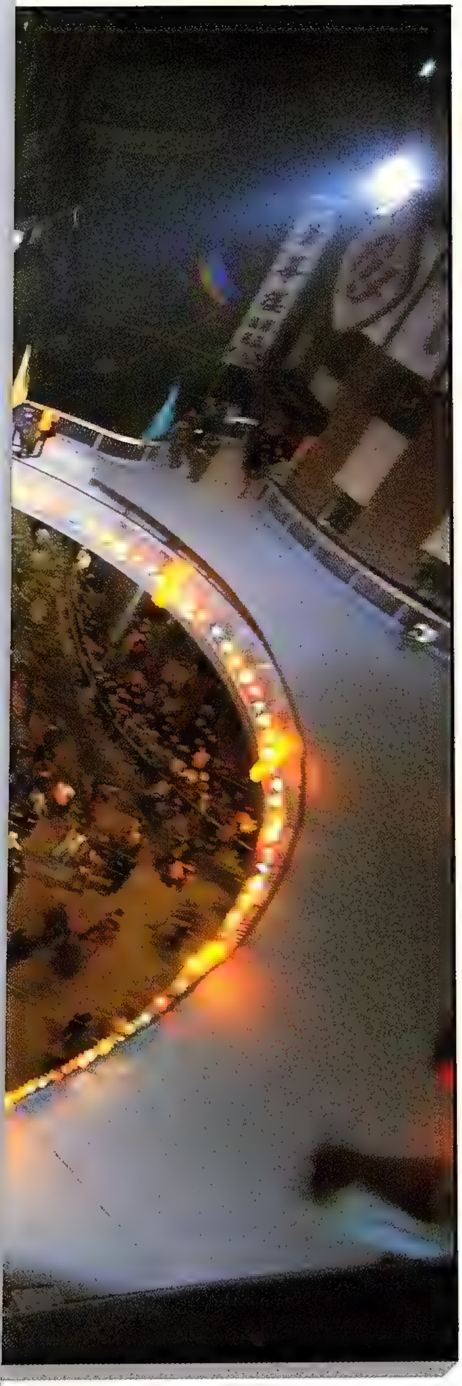
Fast food shops such as this one near the Ping'an Cinema are making inroads in Shanghai, widening the inhabitants' choice of eating places. Very different from the simple food stalls lining Yunnan Street, these fast food shops are often joint ventures between Chinese and foreign companies. Clean and air-conditioned, with piped music playing softly in the background, they offer an extensive menu. Customers may take their pick from spaghetti, fried chicken, hamburgers and other similar Western dishes.

*Photo by Chan Yat Nin*

### Lost in the crowd

Perhaps the most striking feature of Shanghai to the foreign visitor is the sheer density of the crowds. The pavements are packed with a seemingly endless stream of people and at weekends it is virtually impossible to walk against the main flow. There is no point trying to find privacy or solitude here, where in addition to the 12 million inhabitants, thousands of people travel in from the provinces every day. The junction of Nanjing Road and Tibet Road, shown under the newly-built circular overpass, is in the heart of the commercial district. Here are located all the major stores and the most beautiful window displays in China, to which locals and provincial tourists alike flock every weekend to find articles unobtainable elsewhere.

*Photo by Er Dongqiang*



### Now You See Her....

Magic, illusion and acrobatics all enliven the parks of Shanghai, where provincial troupes pitch their tents or simply mark out a circle on the ground. Here for meagre reward they bravely perform their tricks for the entertainment of the crowds of spectators.

*Photo by Chan Yat Nin*

### Longhua Fair

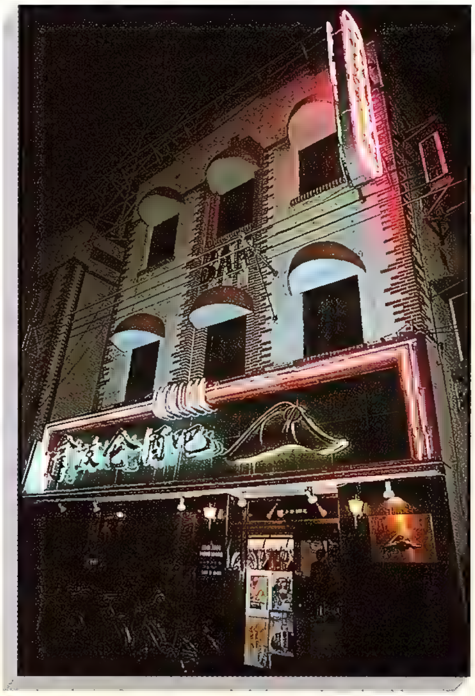
In the third month of the lunar calendar (April–May), Shanghainese families converge on Longhua for the annual Longhua Temple Fair. Its former religious significance has now been lost and it has become a commercial fair with countless stalls offering all manner of delights, catering for all ages. Longhua is home to the only pagoda in Shanghai, rebuilt at the beginning of the Song dynasty (960–1279), and a large Buddhist temple dating from the Qing dynasty (1644–1911).

*Photo by Chan Yat Nin*

### The 'Little Emperor' Takes a Ride

The Children's Paradise in Longhua Park is full of 'little emperors' and 'little princesses' like this one, the pampered only children whose every wish is their parents' command. They play on the swings, slides and roundabouts or ride in carts, watched over fondly by their doting parents, who rush to offer them ice-creams, chocolate or soft drinks at every opportunity.

*Photo by Chan Yat Nin*



**Modern Bars in Shanghai**

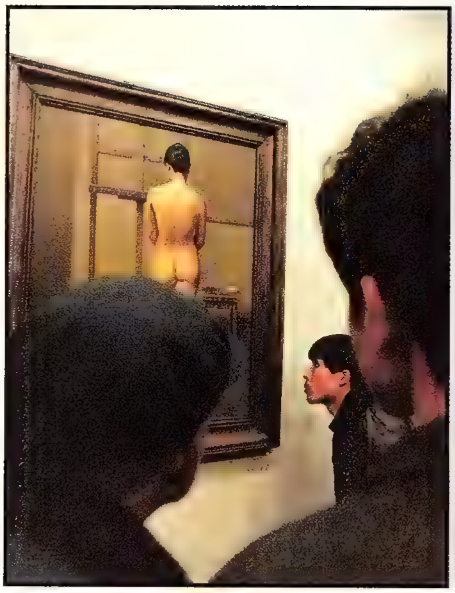
Shanghai used to have many bars, which then closed down, to be revived again in recent years. Many of the new ones are very modern even by international standards, such as the Napoleon Bar near the Hilton Hotel in Jing'an District. The bars are independent of the hotels and in many English is spoken as well as Chinese, creating an atmosphere reminiscent of any Western bar. All customers are warmly welcomed, although prices may be rather high for the local people.

*Photo by Chan Yat Nin*

**Is Nude Art Acceptable?**

The First Exhibition of Nude Paintings, which created such a sensation in Beijing the year before last has now been moved to the Institute of Fine Arts in Shanghai. Here, where attitudes are more open and relaxed, the paintings have been calmly accepted and the many visitors to the exhibition study them quietly and thoughtfully.

*Photo by Gong Jianhue*



### op Concerts

op music has increased in popularity in recent years and numerous ncerts are held in Shanghai, such as this one at the Huangpu istrict Stadium. Top stars from Hong Kong and Taiwan often pear, and the lighting equipment and stage sets are all technically ghly advanced. The stars sing in Shanghainese, Mandarin and nglish, accompanied by modern dancers. Just as they do all over e world, fans shriek with joy and try to rush the stage to get closer their idols.

*oto by Chan Yat Nin*

### The Nostalgia of Jazz

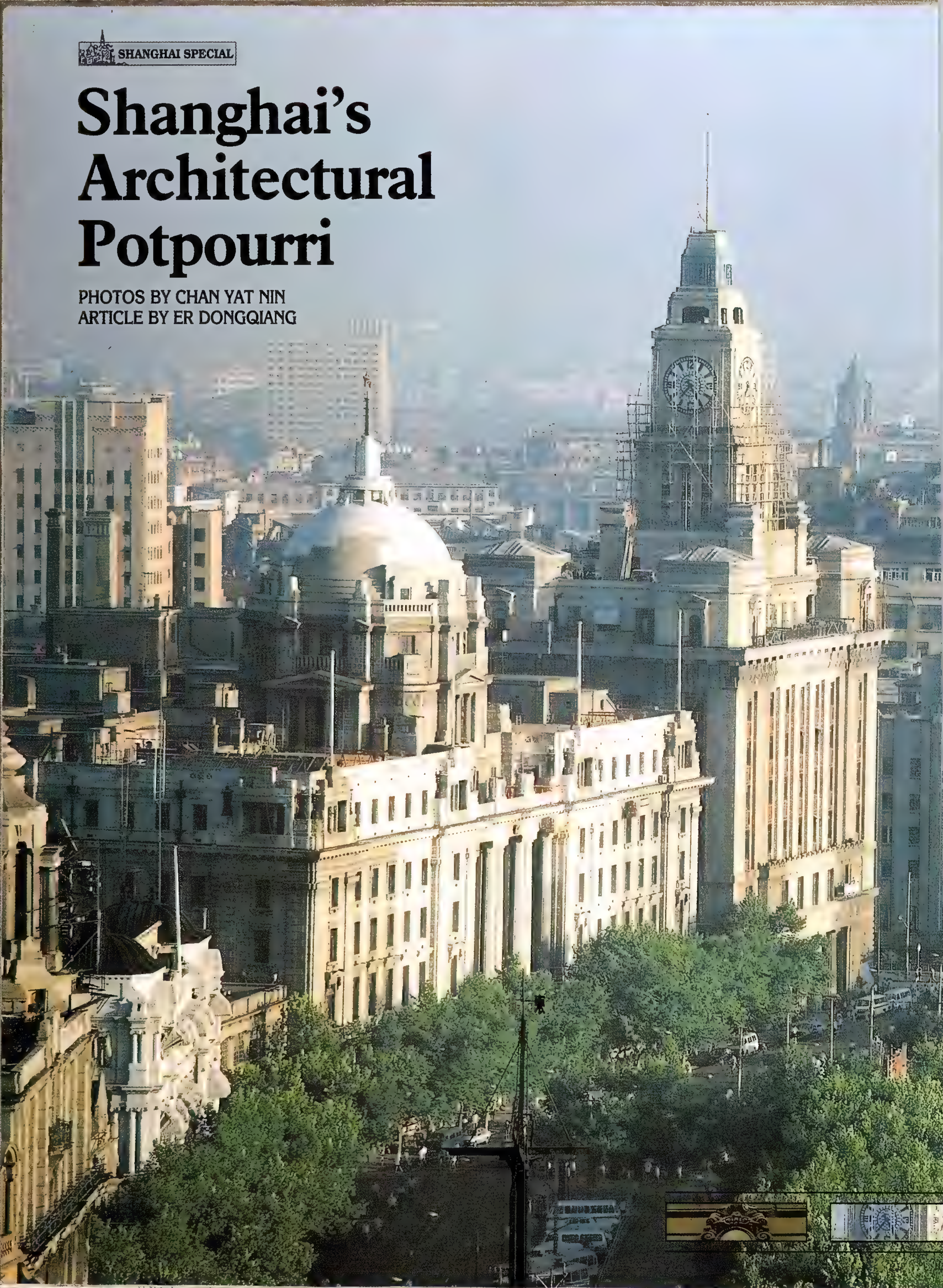
Awakening feelings of nostalgia for days gone by, a jazz concert is being held in the very famous Peace Hotel in Shanghai, through whose portals the fashionable world of the foreign concessions once passed. The musicians may not be any younger than the music they are playing, but their lively renditions surely bring back memories of longlost youth!

*Photo by Chan Yat Nin*

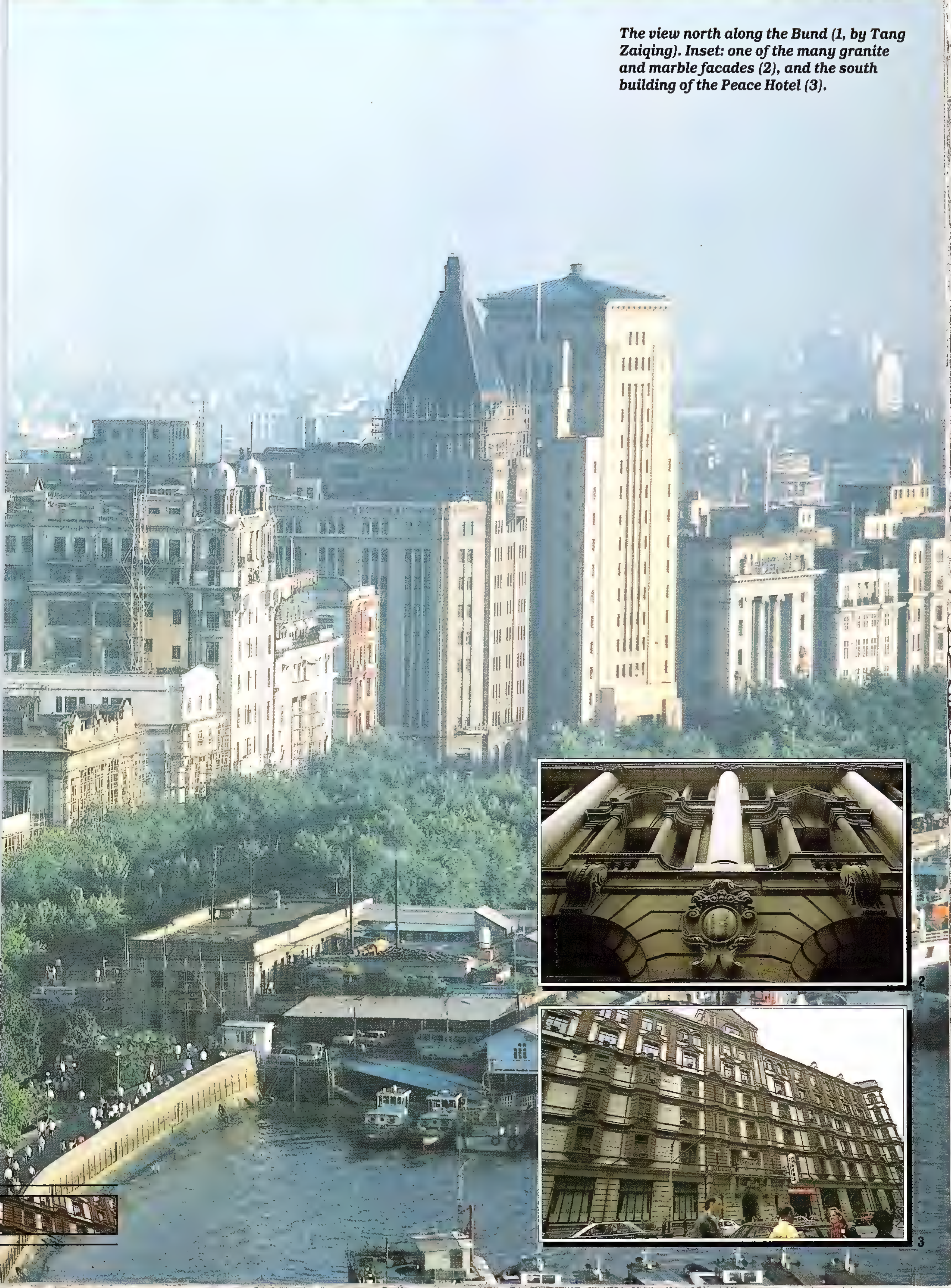
**Translated by Wang Mingjie**

# Shanghai's Architectural Potpourri

PHOTOS BY CHAN YAT NIN
ARTICLE BY ER DONGQIANG



*The view north along the Bund (1, by Tang Zaiqing). Inset: one of the many granite and marble facades (2), and the south building of the Peace Hotel (3).*



PRVDENTIA

From the top of Shanghai Mansions, built in 1934, at the northern end of e Bund I looked out over buildings vealing a hotchpotch of architectural igins. Built mainly between the turn of e century and the 1930s by the British, e French, the Americans and citizens of ndry other countries, they have earned ianghai the Chinese nickname 'Exhibition World Architecture'.

The foreign presence dates from 1842 id the 'unequal treaty', the Treaty of njing, under which China was forced to en five ports to international trade fol- wing her defeat in the Opium War. Before at date Shanghai was a small but pros- rous walled city and anchorage for hing and trading vessels. By a series of nd Regulations, foreign enclaves were ased along the waterfront. In 1863 the itish and American enclaves were amal- mated into what became known as the ternational Settlement, separated from e French Concession – established in 49 – by a creek which is now the line of n'an Road. By 1920, according to the nsus of that year, the population had own to almost one million, including ,800 foreigners from a rich mix of tionalities. Shanghai was for all practical rposes a neutral and self-governing entity t subject to the authority of the Qing vernment in Beijing. Apart from the ndreds of thousands of hardworking local ople who flocked to participate in the mmercial and industrial boom at all levels, erefore, it also proved a magnet for rtune-hunters, smugglers, rebels and con- irators. Its flamboyant lifestyle was pro- rbial in the West and drew the wrath of any foreign missionaries. Modern in utlook, in the 1930s Shanghai had the tallest uildings and the most motor vehicles of any ty in Asia.

The city of Shanghai today still contains ver three hundred office buildings, private ouses and religious edifices with a foreign avour. If we were to review them one by one, would take us forever and it would be ifficult to know just where to begin. So why on't we start right here, with the sights of the und?

The Bund (an Anglo-Indian word meaning mbankment') extends south along the estern bank of the River Huangpu from its onfluence with Suzhou Creek to the vicinity f Fuzhou Road. It is now called Zhongshan oad East. A string of handsome edifices in undry styles, originally erected as embassies, hotels, exclusive clubs, company premises, agencies and banks, line the Bund on the side away from the river. Most of them, consisting of a single compact structure, are adorned with clock towers and turrets, colonnades, marble pillars, wrought-iron entrances and other architectural bits and bobs with the result that each presents a distinctively individual appearance. Whether viewed from a distance or admired close to, these buildings have a special charm all their own. As we walked down Zhongshan Road East, we noted many distinctive features.

Take the building which is now the seat of the People's Municipal Government, for instance. This seven-storey edifice, completed in 1921, was formerly the premises of the Hongkong and Shanghai Bank. It has a foundation of massive, unpolished granite, firm and solid, the very embodiment of what one would hope for in a reliable bank. It is of majestic proportions, with a colonnade of Ionic type on its facade. It is topped with a splendid dome. The Shanghai Foreign Trade Bureau (formerly the British Consulate) is in Victorian style; it replaced an earlier structure which burnt down in 1870. The Customs House is a classical building with a fine neo-Grecian metalwork portico.

At the intersection between Zhongshan Road East and Nanjing Road, the blue pyramid which crowns the north building of the Peace Hotel is most eye-catching. The two buildings which together make up the hotel were built around twenty years apart and in different styles. The southern

***The 'golden cage' on Guangdong Road boasts marvellous stained-glass windows (1-3, by Chan Yat Nin, Er Dongqiang and Yao Keng) and ceilings with a Byzantine flavour (4).***

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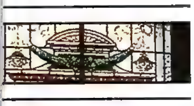

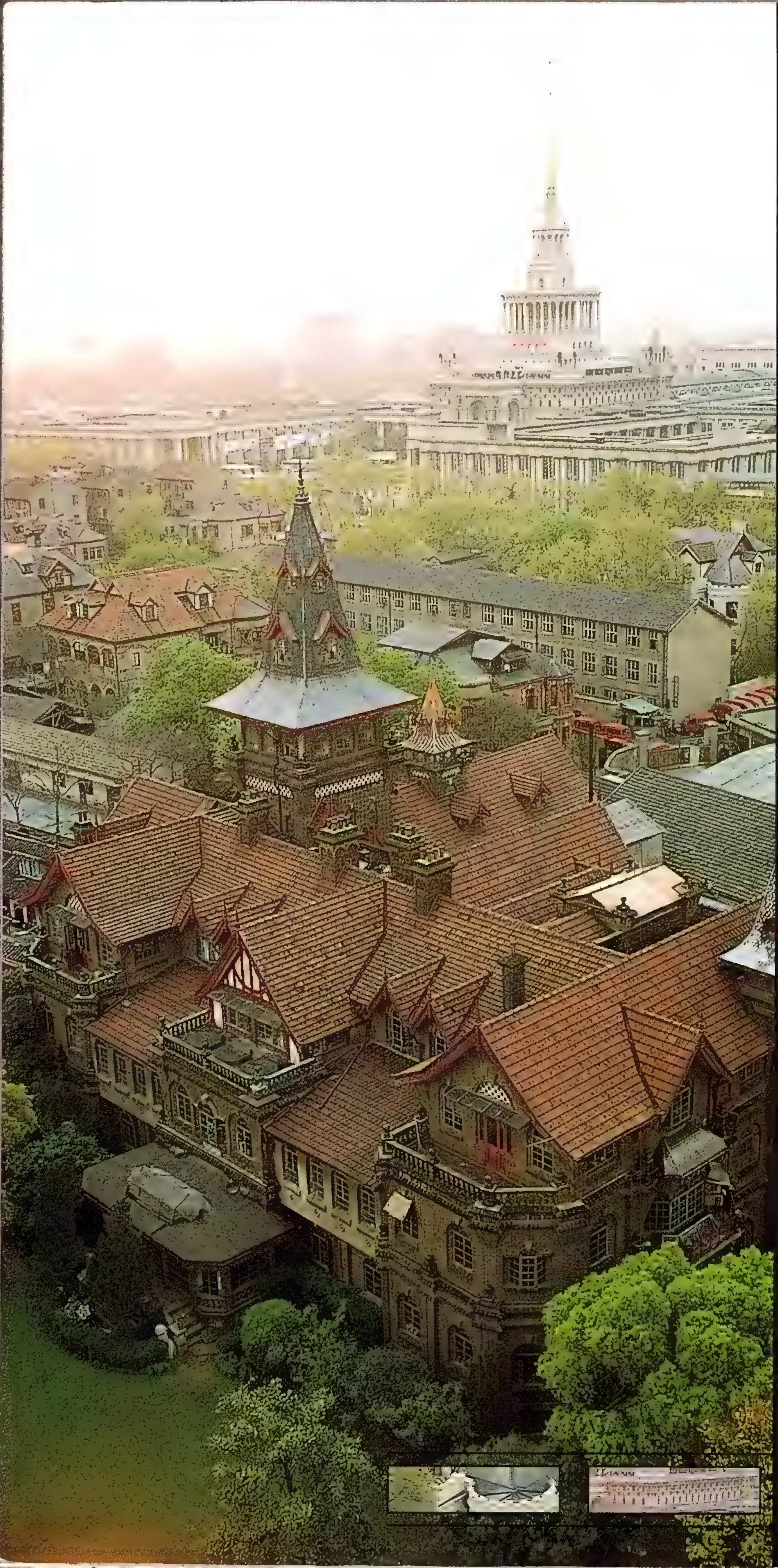

building, the former Palace Hotel, dat from 1904. Its proportions are classic wi emphasis on symmetry, as is evident fro the arrangement of the windows. The nor building, on the other hand, once tl Cathay Hotel, was constructed in 19 according to the neo-Classical bias of tl Chicago School. This was the creation Ellice Victor Sassoon of the famous Sa soon family, Jewish merchants from Baghdà by way of Bombay.

With the approach of dusk, the din the traffic on the Bund gradually die down. The chimes from the clock tower c top of the Customs House were clear audible. As the echoes faded into th distance and the contours of the imposir buildings stood out clearly against th darkening sky, our thoughts were inevitab drawn back to ponder on Shanghai special 'international' status in the ear twentieth century....

Further south, at Guangdong Road, ou eyes were drawn to the soft light radiatin from a stained-glass window. Set in a hous more or less the same as others of foreig style on the Bund, the intricately coloured an patterned glass lifted it out of the usu mould. But as it was almost dark, we put o taking a good look at this intriguing buildin until the following day.

When we returned next morning, w discovered that the mansion is now a sort c billiards and electronic games centre. Th moment we stepped inside, we noted th vaulted ceiling covered with glittering mosaic in Byzantine style, portraying daintily trippin maidens in Hellenic dress against a golde background, also in mosaic. More beautifu mosaic patterns with cherubs adorned th tops of the marble pillars which support th ceiling. Several groups of marble angels wer sculpted in the spaces between the pillars. If i were not for the red Chinese lanterns suspende from the ceiling, one might well imagine oneself to be in some great villa in southerr Europe.

This three-storeyed mansion has a long narrow window at each staircase landing overlooking the street. They too are of stainec glass with meticulous patterns, completely Western in theme and execution, symbolizing such virtues as prudence and fortitude. The sunlight pouring in highlighted the brilliancy of the colours. We lingered in the house for quite some time before we found somebody who knew anything about its history. He told us that this was the notorious 'golden cage' in which the colourful character Yu Aqing used to keep his concubines.

1

Next we turned our attention to Nanjing
ad, described in the past as the 'ten-*li*
eign market', Shanghai's busiest com-
ercial district for over a century. Accord-
g to the article *Miscellaneous Notes on a
anghai Tour* written in 1876 by Ge Yuanxu,

***e supposedly Norwegian-style Moller
sidence (1) in Jing'an District is set in a
rge garden (4). Another mansion looks
e a miniature castle (2), while the
stoms House on the Bund has a bronze
rtal (3, by Gong Jianhua).***

2

CUSTOM HOUSE
上海海關
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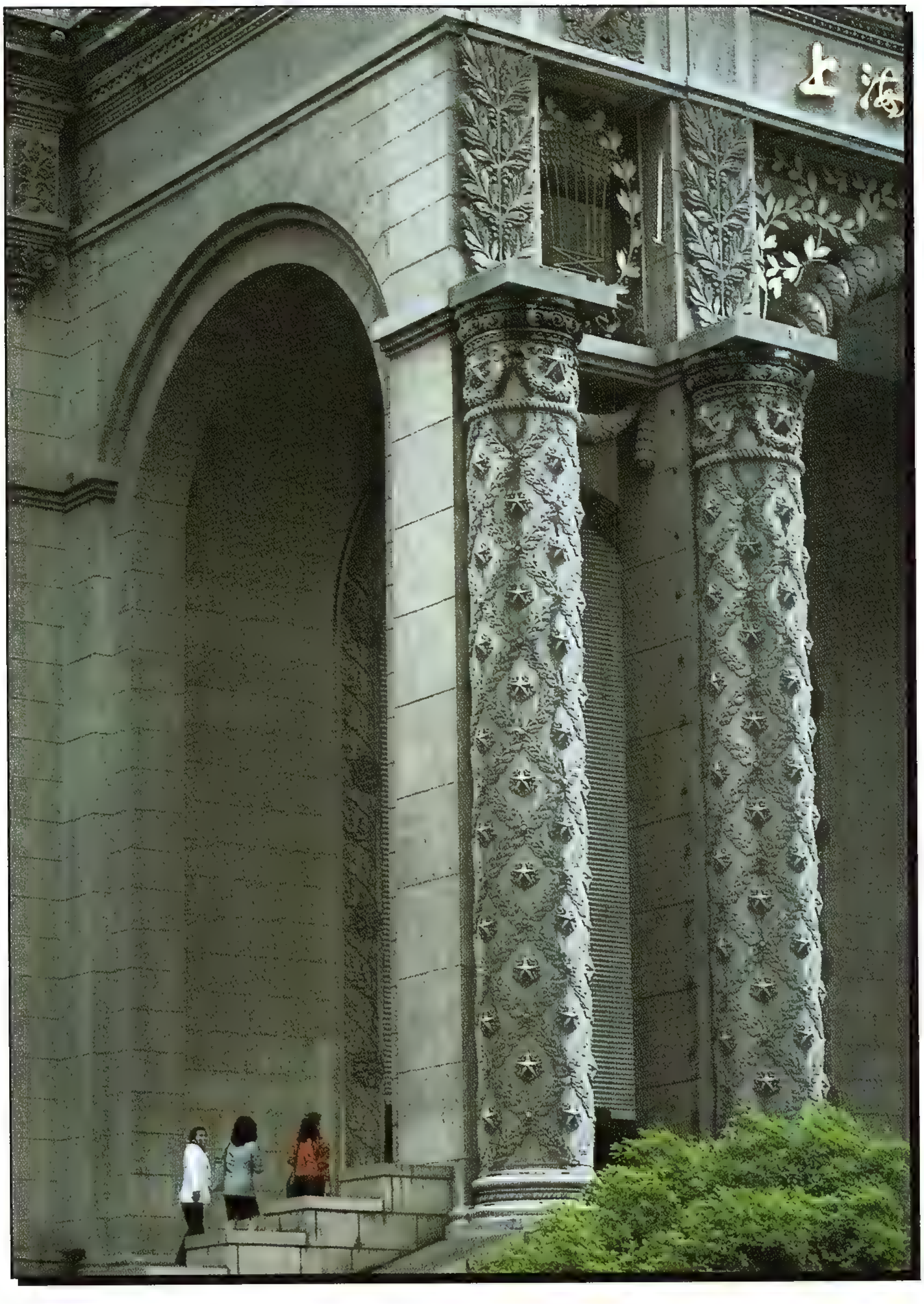
a Hangzhou gentleman who lived in Shanghai for fifteen years, Nanjing Road used to be a sundry goods centre. There used to be dealers specializing in Chinese silks and embroidery, imported cloth and woollens, Chinese musical instruments and other imported items such as musical boxes, microscopes, clocks, watches, thermometers, etc. Fashionable late-Qing men of letters used to ride around in horse-drawn cabs and patronize the foreign shops on Nanjing Road. Later this was the location of the Wing On and Sincere department stores.

There are several other streets running east and west parallel to Nanjing Road which intersect with Zhongshan Road East. They too contain buildings in a variety of Western styles, although they are not quite as imposing as those on the former Bund. When the sun shines obliquely into these streets, catching the rough granite walls of the houses and burnishing them with its warmth, it is no wonder that European tourists love to

***The Central European flavour of these apartment blocks in Jing'an District (1) contrasts with the airy French grace of what is now the Arts and Crafts Research Institute (2). Houses with Western-style chimneys in the same district (3). The Shanghai Federation of Literary and Art Circles on Julu Road delights in this elegant garden (4), and the Russian-influenced Exhibition Hall occupies the site of Hardoon's garden (5).***



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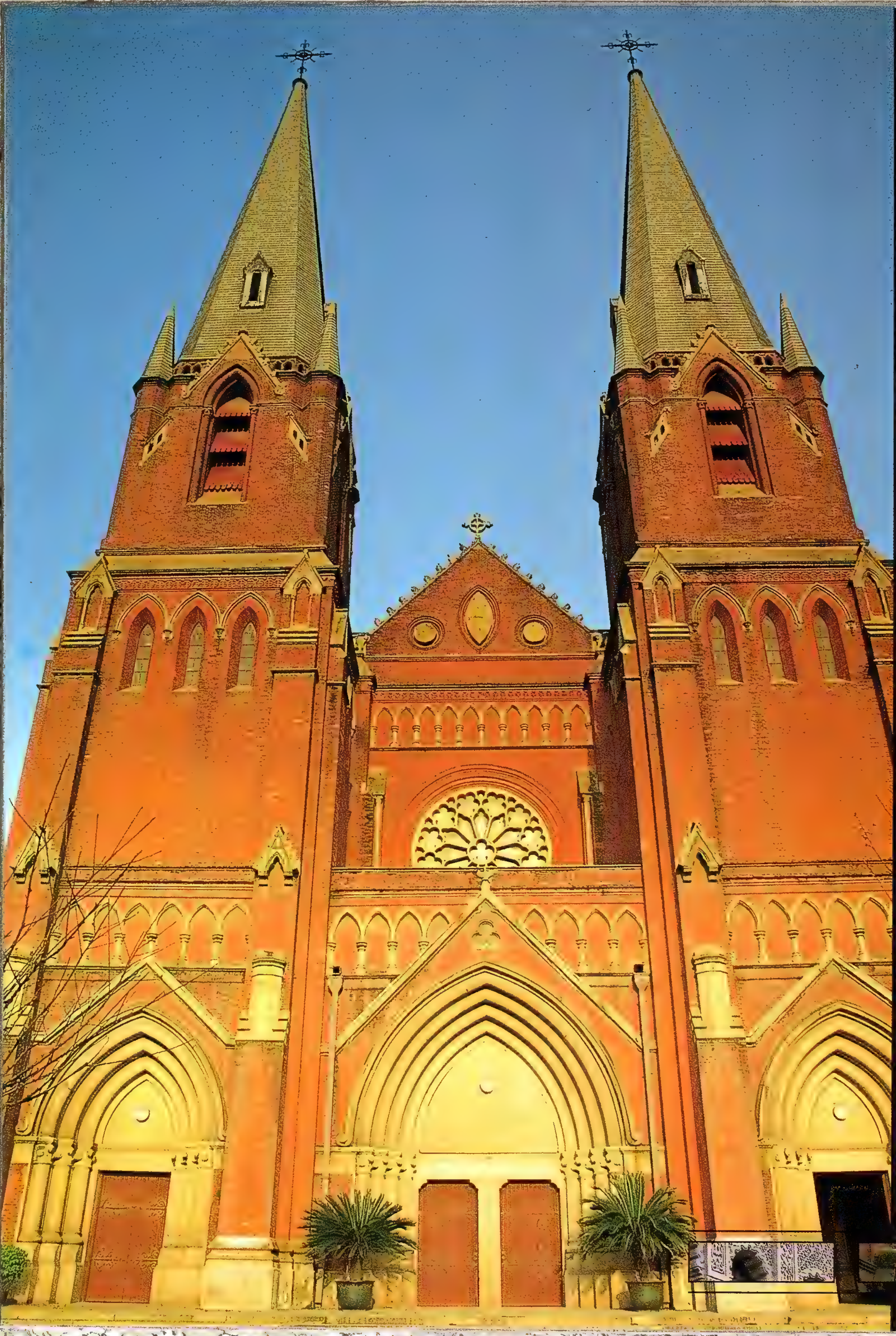

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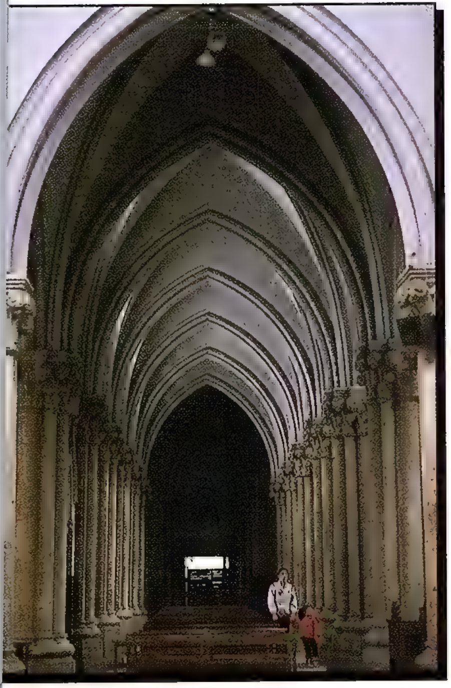

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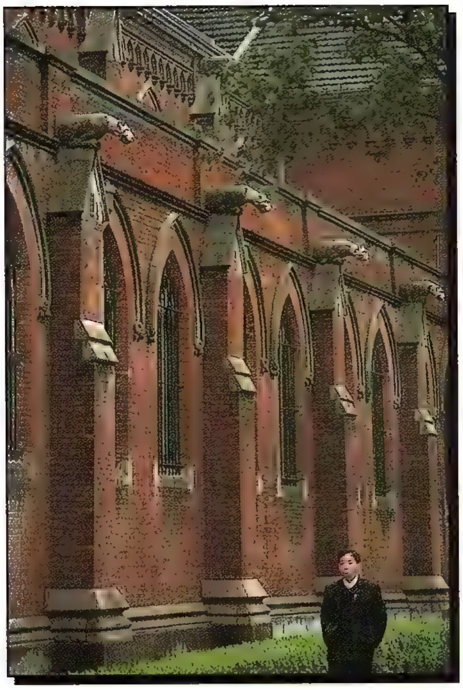

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inger in these streets, feeling quite at home, while savouring something of Shanghai's not so distant past.

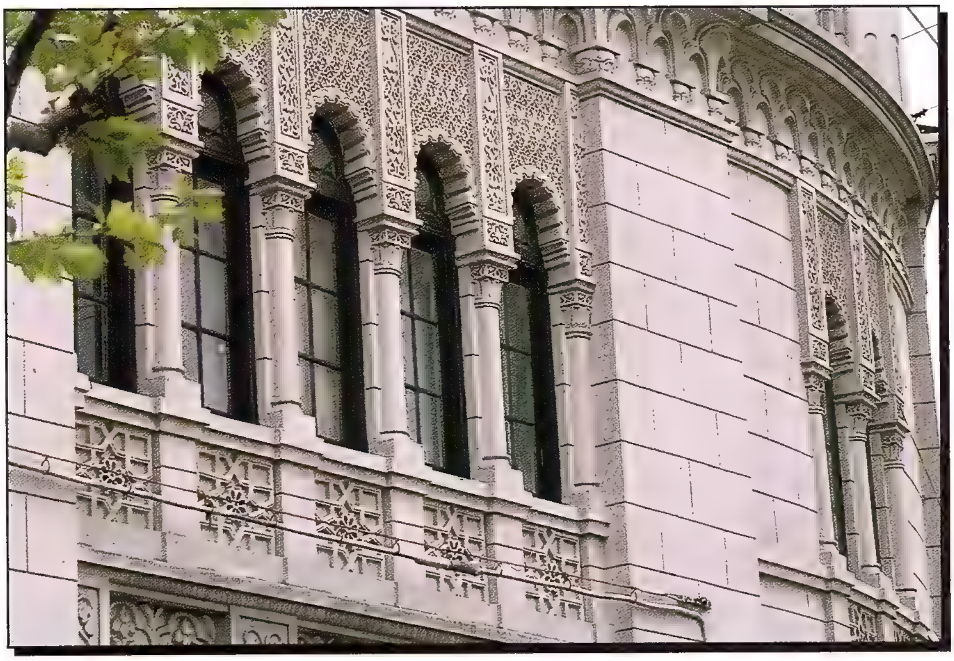
While the Bund in the early twentieth century was the heart of the International Settlement, the centre of international finance and capital, most of the owners of the foreign banks, as well as ranking Chinese officials and the Chinese aristocracy, lived in the residential quarters in the western part of the city, now the districts of Jing'an, Luwan and Xuhui.

We decided to visit Jing'an District first, walking straight down Nanjing Road to reach it. Once in the general area, we went to the top of the City Hotel for a bird's-eye view. Quite a few of the buildings stood out architecturally for one reason or another. My companion pointed out an unusual-looking building right under our noses. He told me this now contained the offices of the Shanghai Municipal Committee of the Youth League. The big house is irregular in shape, jutting out here and turning in there, to my eyes haphazardly, the roof incorporating many turrets of different heights covered with glazed tiles. Part of the roof even incorporated pieces of coloured glass. Though it is said to have been based on a Norwegian design, this building has also evidently absorbed the styles of other countries. We learned that altogether there are 106 rooms, large and small, and that its walls, floors, ceilings, stairs and cellars are all unconventional.

This wondrous house originally belonged to a merchant by the name of Eric Moller, and all the rooms in it had been laid out according to what his daughter had seen in her dreams. Every inch the adventurer (old Shanghai was known as a 'paradise for adventurers'), Moller had come to the city penniless and made a fortune through dog and horse-racing and speculation. He was thus able to raise enough money to set up a ship-building firm and many other industrial endeavours. To honour the memory of the dogs and horses which had started him on his upward path, Moller had them buried in graves dug in the garden of his home.

*(Continued on page 98 )*

***The neo-Gothic St. Ignatius Catholic Cathedral (1, by Wang Gangfeng), with view of the nave (3) and side buttresses (4). European villas such as these have become part of Shanghai's heritage (2). The Islamic touch is evident in the design of Bai Chongxi's residence in Xuhui District (5).***



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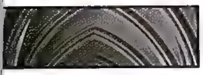
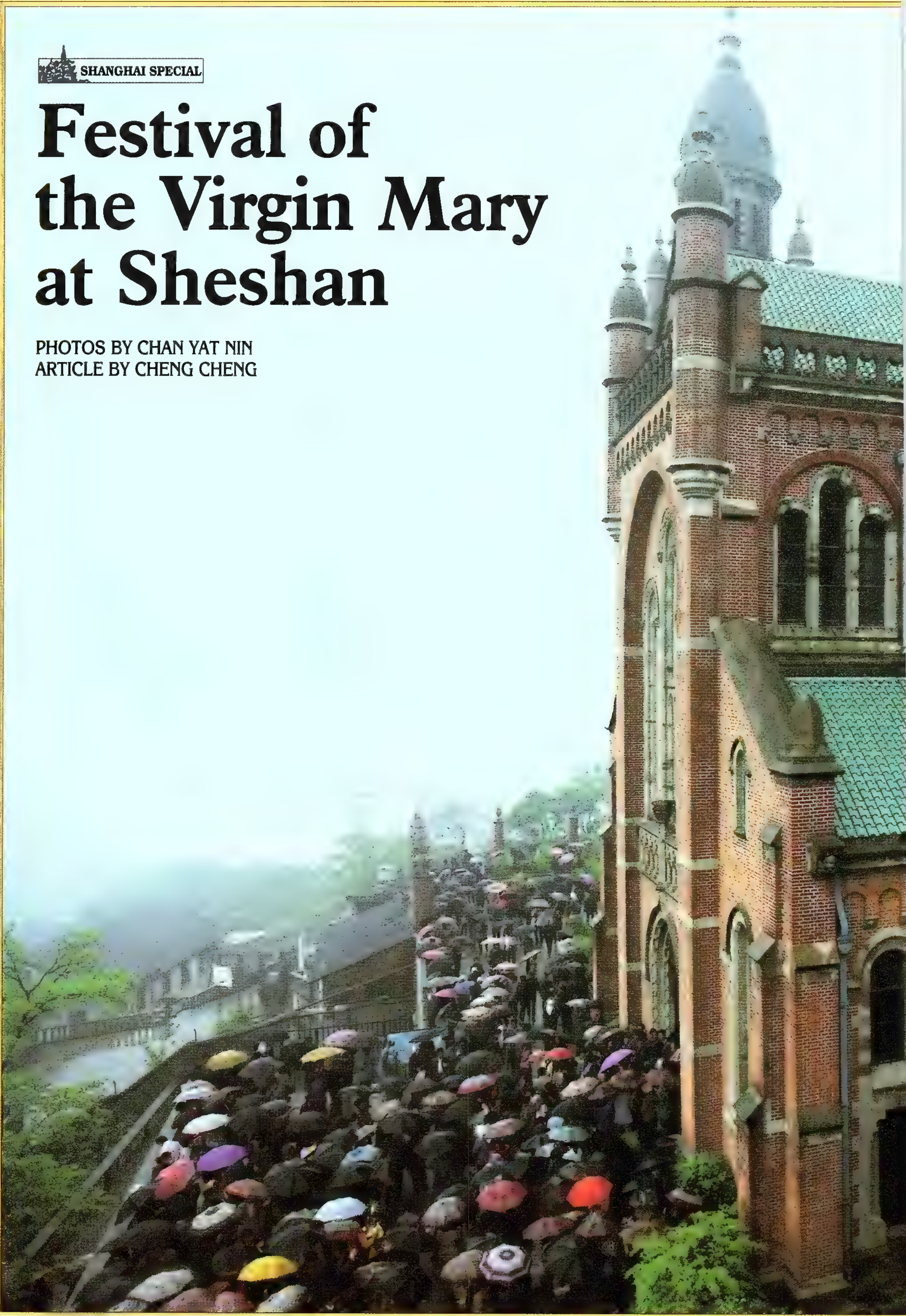
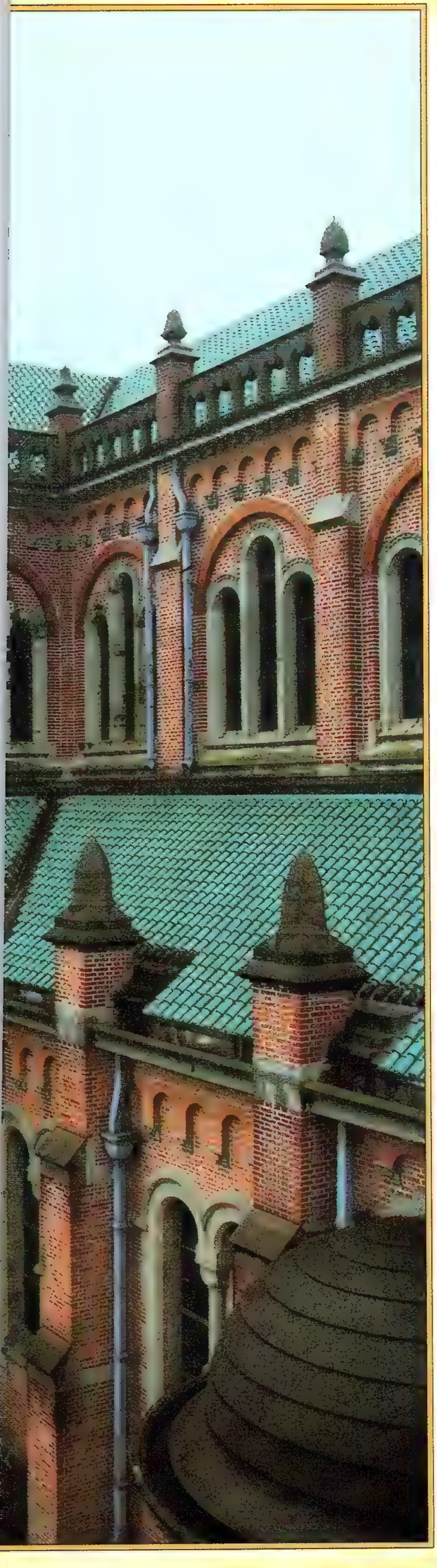


# Festival of the Virgin Mary at Sheshan

PHOTOS BY CHAN YAT NIN
ARTICLE BY CHENG CHENG

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*The imposing red-brick church on Sheshan Hill (1) draws thousands of Catholics during the festival month (2). The Bishop of Shanghai arrives on the first day (3) and the choir fills the nave with hymns (4) (last two by Er Dongqiang).*

Spring comes to Shanghai in April and May, when Sheshan Hill, renowned since early times, makes a lovely target for an excursion. What really prompted me to visit Sheshan, however, was the famous pilgrimage which takes place to the Catholic church there every May, Our Lady's month, dedicated to the Virgin Mary.

I set off with friends before dawn on the first of May. The road was almost empty of traffic. The cool morning air soon had me wide awake. The light spread across the fields, trees and grass as we passed through what seemed like an endless green belt in the suburbs of Shanghai. We drove for about an hour on a more or less flat road before a small hill appeared. This was Sheshan, thirty-six kilometres from Shanghai's southwestern district of Xujiahui. Some hundred metres high and a magnet for people practising rock-climbing techniques, Sheshan is considered 'high' in the context of Shanghai, where the average height above sea-level is not even four metres!

Once a sacred place of Buddhism, Sheshan came under attack at three different periods of history – during the Yuan (1271-1368) and early Qing (1644-1911) dynasties and later in the Qing dynasty at the time of the Taiping Heavenly Kingdom (1851-1864) – which virtually wiped out all its Buddhist buildings.

Today, it is no Buddhist monastery that towers on the hilltop, but the Catholic church known as 'Our Lady of China'. More than half of its red-brick facade is taken up by the main portal and windows. The belfry to the west seems to lift the whole building towards the sky – a sublime and imposing sight, somehow humbling the viewer.

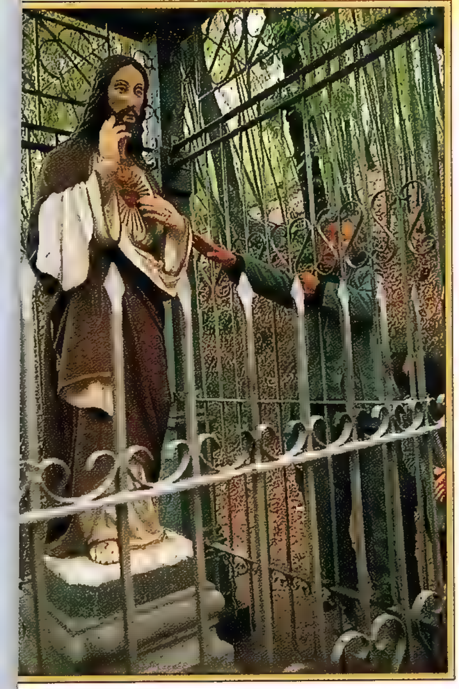
It started to drizzle and our car was forced to slow down as it started up the hill. There did not seem to be anybody else about. 'Too early', I thought to myself. But when we reached the top of the hill, I was surprised to be confronted by a sea of umbrellas. The motor road climbed up by a route which concealed the innumerable paths along which devotees streamed.

In fact, the rain notwithstanding, pilgrims were converging on the church from all directions. The peak pilgrimage times are said to be the very beginning of May, the seventeenth, the twenty-fourth, and then again at the end of the month, and tens of thousands of Catholics come here in the course of the month.

It was a struggle to get into the church through the eager but reverential crowds. It was almost eight o'clock by the time I managed to make my way inside. Mass was about to begin. The scores of rows of pews in the nave were already packed, and there was hardly any standing room in the aisles either. There must have been at least three thousand people attending Mass that first morning the festival.

Sacred music rang out through t church, played on the pipe organ. The Bisho of Shanghai appeared in his red robe Several Masses are celebrated in the churc during Our Lady's month, but only t opening one is officiated over by the bisho himself. I noted that the nave was supporte by twenty massive marble pillars; the distanc from floor to roof must be at least thir meters. With its rounded arches, the churc looks almost Romanesque in inspiration. the light provided by both electricity ar candles, the choir at the back started to sir hymns, their music somehow bringing o the contrasting quietness which reigned the body of the church. Prayers and reading from the Bible followed, led by the bishop. couldn't understand a word of what was sai however; despite the fact that the Chines Catholic Church has been formally independent from the Vatican since 1957, the Mass in China is still performed in Latin.

The mixed congregation listened intently with lowered heads and closed eyes. On an upper balcony a group of village women knelt, reciting a prayer with fervour. The bishop blessed wafers and wine in the usual way and a file of people went forward to kneel at the altar steps and take communion. Some kissed the bishop's ring in reverence as they accepted the wafer.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After the service had ended, many of the athering went to await their turn at the onfessional. Those who had been unable to et into the church for the Mass now also eized the opportunity to crowd in.

I went out to investigate the path which uns around the hill roughly half-way up. I had oticed many of the pilgrims arriving via this ath earlier, so I decided to take it on my way ownhill. Sheshan Hill is not steep, but the ath winds up and down on itself in a real igzag. Its route is symbolic of the *via olorosa*, the path taken by Jesus Christ as e was condemned to death, crowned with he cruel crown of thorns, nailed to the cross and flogged as he carried it on his back to the site of the Crucifixion. For the Catholic worshippers, it is an integral part of their pilgrimage to trace the fourteen 'stations of the Cross', as they are called. In so doing they atone for their misdeeds and empathize with Christ in his travails. I saw many family groups of all ages and entire villages who had travelled to Sheshan as a group, with identification badges on their chests. Some even carried flags with the village name on them to help them keep together — that's how many people were there! There were a lot of children who seemed very well-behaved, following their elders and betters as they made their way along the still wet path (the rain had in the meantime stopped).

I walked downhill against the flow of pilgrims, so I was able to gauge the full extent of their rather solemn mood. They sang hymns as they walked, deepening the religious atmosphere on the hillside. Whenever they came to a shrine, a 'station of the cross', containing a statue illustrating one of the different stages on Christ's route, they knelt, ignoring the mud, some reading from the prayer books or Bible they carried with them.

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The pilgrims' circuit starts at Zhongshan Hall, halfway up the hill. Opposite the hall there is a pavilion containing images of the Holy Family — Mary, Joseph and the Infant Jesus — which always has a group of devotees standing around it. Hundreds of candles burn around the Virgin Mary, reflecting their glow on the faces of the kneeling believers.

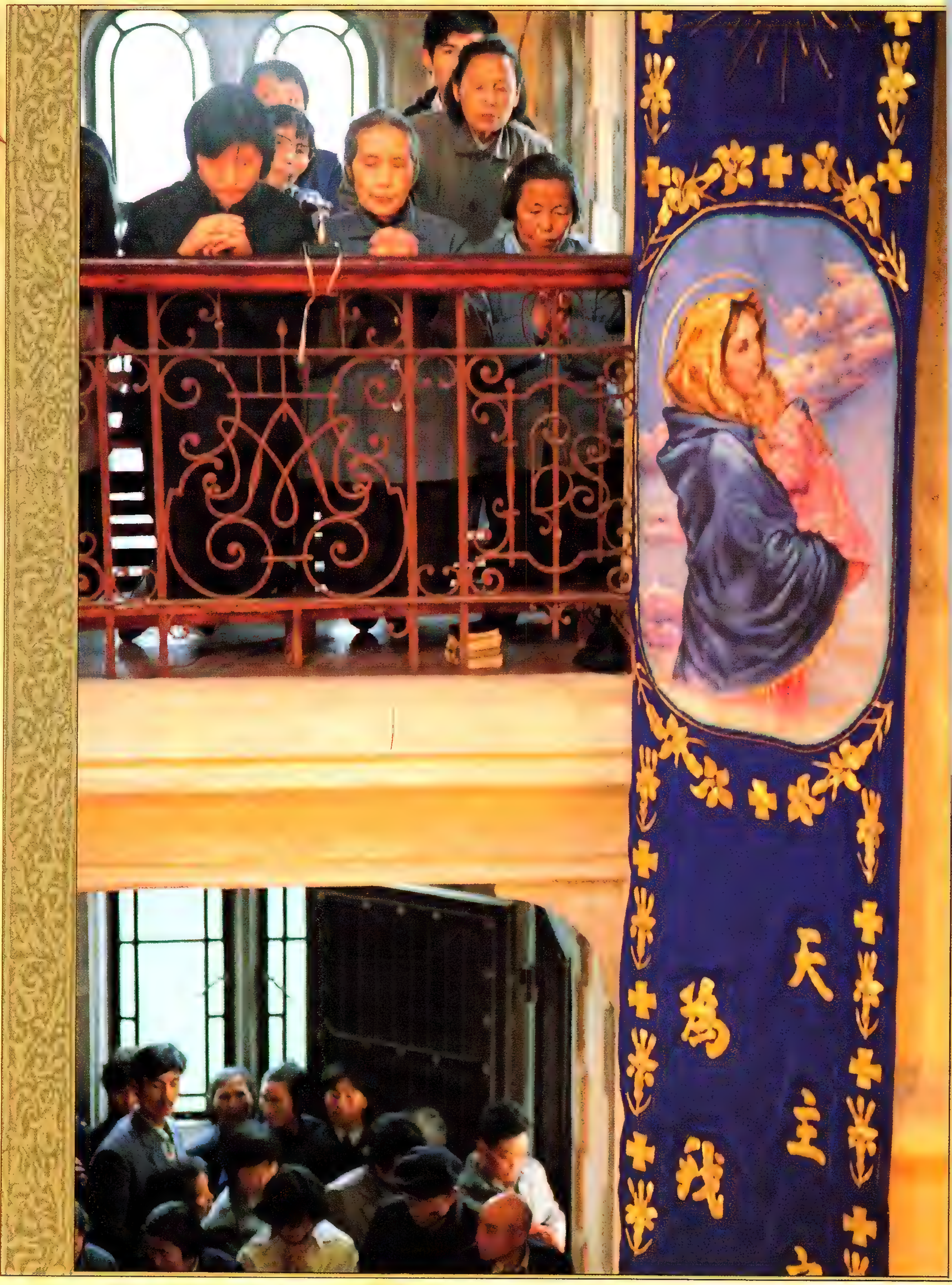
This pilgrimage to Sheshan during Our Lady's month has been a major event for Catholics south of the River Yangtse for some time. The Catholic Church went through very difficult times in China in the nineteenth century. In 1870, for example, during a wave of xenophobia, a Catholic church in Tianjin was burnt down after rumours spread that the foreign missionaries were abducting Chinese children and instigating crimes. In Shanghai, too, where Christianity had existed since the Ming dynasty when Xu Guangqi became a disciple of the famous Jesuit Matteo Ricci (1550-1610), this was a disturbingly volatile period. In 1863 a few single-storey buildings, one of them a chapel, had been erected on the southern slope of Sheshan by the Catholic Church of Shanghai. A French missionary added a hexagonal pavilion with a large iron cross on top in 1867 which drew Catholics from all around to worship. The acting bishop of the Shanghai diocese thus decided to seek shelter at Sheshan, promising the Virgin Mary that he would build a bigger and better church if she would grant him protection. And, indeed, in 1873 he was able to redeem his pledge. On completion of the new church, the ecclesiastical authorities fixed the first Sunday in May as the date on which to celebrate the event, and the pilgrimage started in earnest.

At the foot of the hill I came upon a narrow stream choked with fishing boats, some of them containing pictures of the Holy Family, the Trinity, and so on. These act to remind them of their pilgrimage and are replaced each year. Some of the boat-dwellers had hoisted a flag emblazoned with a cross to identify themselves as Christian pilgrims. Most of the floating population in the Shanghai area are Catholics, I was told, and some families have professed the faith for generations. During the 'cultural revolution', all religious activities were banned and church property was confiscated. However, it has been reported that more than twenty churches have opened again in Shanghai since 1980.

I was eager to find out more about the link between the fisherfolk and Catholicism. In the old days, I was told, they lived a life of hardship and found solace in this religion. When they had to move to another place in the search for better fishing grounds, they would leave their children with the Catholic community at Sheshan. The children were subsequently given an education and were influenced by religion from an early age. They tended to grow up to be pious Catholics. Although many of the fisherfolk have left their boats to make a living ashore in recent years, they still come to Sheshan every year without fail to pay homage to the Virgin Mary. Other worshippers come from other parts of the Shanghai municipality, from neighbouring Jiangsu and Zhejiang, and even from far-off Guangdong, Shangdong, Shaanxi and Inner Mongolia. This flocking to Sheshan in Our Lady's month has become part of the social framework handed down from generation to generation, rather like the annual pilgrimage undertaken by fishermen on the south coast of China to invoke the protection of Tianhou, the patron goddess of seafarers.

**Translated by He Fei**

***The devout pack into the lofty nave (1), receiving communion (4) and queuing to make their confession (3) before setting out on a circuit of the shrines (2).***


天主
為我

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*Village pilgrims immerse themselves in prayer (1), then pray at each of the 'stations of the Cross' on the hill (2, by Er Dongqiang, and 5). Many of the fishing boats moored below Sheshan Hill (4) have a religious picture in the place of honour (3).*

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# A Garden in the Land of Waters

PHOTOS BY CHAN YAT NIN ARTICLE BY SHENG ZHI

In a misty area of the Yangtse Valley there stands a cluster of buildings modelled on the fictional Qing-dynasty residential complex Grand View Garden, described in the classic Chinese novel *A Dream of Red Mansions*, which has been justly popular for over two hundred years.

Willows sway in the breeze just like they do in the novel, but the upturned eaves and the grass dotted with yellow flowers know nothing of the unhappy fate of the novel's characters. This Grand View Garden is far from its original setting in the imperial capital, Beijing; instead it stands by reed-clogged Lake Dianshan on the outskirts of Shanghai in southeastern China.

### Why in the South?

In the novel, Daguanyuan or Grand View Garden was located in Beijing and indeed the capital does now itself have a similar complex (see CHINA TOURISM no. 86). But Shanghai also boasts a Grand View Garden, which was not built south of the River Yangtse without justification.

Firstly, the author of the novel – Cao Xueqin (?–1763) – was born and spent his childhood not so far to the northwest in Nanjing, Jiangsu Province. Secondly, according to historical records, the author's great-grandfather Cao Xi moved south from Beijing in 1663 and was appointed the Textile Commissioner of Jiangning Prefecture. There the Cao family stayed and prospered until, in 1728, Cao Xueqin's father Cao Fu having lost favour with Emperor Yongzheng, was removed from his official post. The family estates were confiscated and they were forced to move back to Beijing.

Occupying an area of 106.7 hectares, this Grand View Garden stands beside Lake Dianshan in Qingpu County, some sixty-five kilometres southwest of Shanghai's city centre. The trip takes about two hours by car through countryside dotted with villages of whitewashed houses set in clumps of bamboo, plum trees, peach trees and so on. Often there is a rivulet flowing by in front, and the houses are reflected in the water.

From the small bridge at which vehicles stop, it is a good idea to climb the nearby pagoda, a replica of an ancient tower. From here there is a bird's-eye view of Grand View Garden below, surrounded by the sparkling waters of Lake Dianshan. The buildings are set among luxuriant vegetation in a style typical of gardens south of the Yangtse. A white wall at the foot of the pagoda extends to the lakeside. Small boats ply the watercourses crisscrossing the fields around.

only move in a straight line. Such screens are a common feature in the south. However, no such thing is described in the Grand View Garden of the novel. Apart from this, elements like the *dougong* brackets and the openwork bricks are all typical of the southern school of garden landscaping, the most famous examples of which are to be found in Jiangsu's Suzhou.

### White Walls and Black Tiles

Behind the screen wall stands the main entrance to Grand View Garden. Once inside, you see a cluster of buildings in the same southern style, with whitewashed walls and jet-black roof tiles. The lintel above each door is meticulously carved. At first glance, the contrast between the black and white is very strong. However, there is no clash; the colours complement each other beautifully. Some of the windows have individual black-tiled eaves built out over them for protection.

Passing through the heavy red gate you come to a group of rocks of strange and wonderful forms covered with moss. I strolled along the zigzag path between and came to a moon gate made of slit bamboo stems. This is the entrance to Yihongyuan (Happy Red Court), the home of Jia Baoyu. Behind the white wall there is a small pond flanked by more rockeries and weeping willows. Dotted around the courtyard of the house are bananas, crab-apples, full-bloomed Chinese trumpet creepers and many other trees and plants. It is all rather romantic, and yet Baoyu turned his back on it and became a priest after he was tricked into marrying a different woman than his beloved Lin Daiyu.

Next along the path is Longcui'an (Green Lattice Nunnery), where the lay nun Miaoyu, one of the Twelve Beauties, steeped herself in Buddhism. Full of trees and flowers, it is quiet and clean, intended perhaps to reflect Miaoyu's obsession with cleanliness. Though not very large, the nunnery contains a combined drum and bell tower, a cell for meditation and rooms for other purposes. The yellow walls and black roof reflect the traditions of the south again as regards Buddhist structures. Outside, the smoke of burning joss-sticks lingers in the air above the huge incense-burner.

### Homes of Two Heroines

Hengwuyuan (Alpinia Park) and Xiaoxiangguan (Bamboo Lodge) are set very close together as if the designer deliberately wanted to underline the comparison between their respective inhabitants, Xue Baochai and Lin Daiyu.

The first thing you see inside Alpinia Park are huge rocks and a tiny stream whose waters flow past the pavilion on its banks and into a lotus pond. Banana leaves quiver in the breeze. From upstairs in the main building, you have a superb view over the interior courtyard, with a long covered corridor amidst flowers and greenery. Maybe the design indicates Xue Baochai's reserved, calculating nature. However, instead of being furnished simply and plainly as in the novel, her rooms here are elaborate, perhaps to emphasize that this distant cousin of the Jias came from a rich family. She it was who eventually married Jia Baoyu only to lose him.

By way of contrast, Bamboo Lodge is decorated in a manner faithful to the original, simply, but with elegance and taste. The house is surrounded by clumps of bamboos and the whole place seems to lurk under a green shade. In

***Grand View Garden on the banks of Lake Dianshan (2) is fronted by a screen wall depicting the 'Twelve Beauties of Jinling' in white marble (1).***

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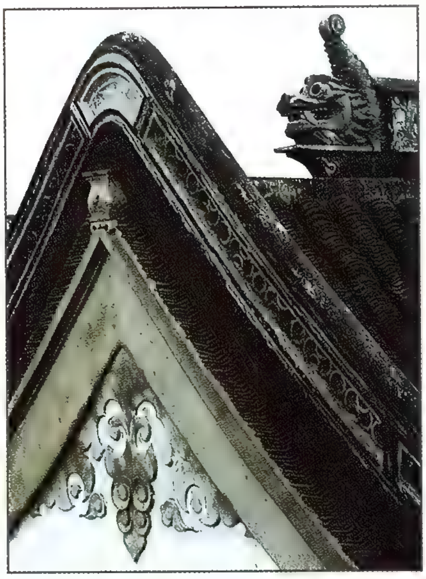
the courtyard, there is a rivulet with a small arched stone bridge over it. The furniture — tables, chairs, bed, bookcases and so on — in Lin Daiyu's home are all made of good solid wood in the southern style. Yet they look as though they are made of bamboo, a plant which the intelligent, pensive girl loved. Very noticeable is the large earthenware pot for brewing herbal medicines set beside the bed, reminding us of Lin Daiyu's frail health. Eventually, she dies of a broken heart, her love for her cousin Jia Baoyu thwarted by the machinations of other family members.

## Throne for an Imperial Concubine

Next you should go and see Grand View Pavilion, the major building in the garden complex. In front there is a pond surrounded by white jade balustrades, with a white marble archway inscribed with characters reading 'House of Reunion'. In the novel Jia Zheng, the head of the family, spends all the revenue accumulated over several generations on building the House of Reunion purely for his eldest daughter, the imperial concubine Yuanchun, to come to visit her parents on a single occasion on the evening of the Lantern Festival. The author Cao Xueqin described it like this: '... it was wreathed with the perfumed smoke of incense, splendid with flowers, brilliant with countless lanterns, melodious with strains of soft music. Words fail to describe the scene of peaceful magnificence and noble refinement.'

Grand View Pavilion, where the imperial concubine receives all the members of the Rong and Ning households of the Jia family, is roomy and bright. A throne is set in the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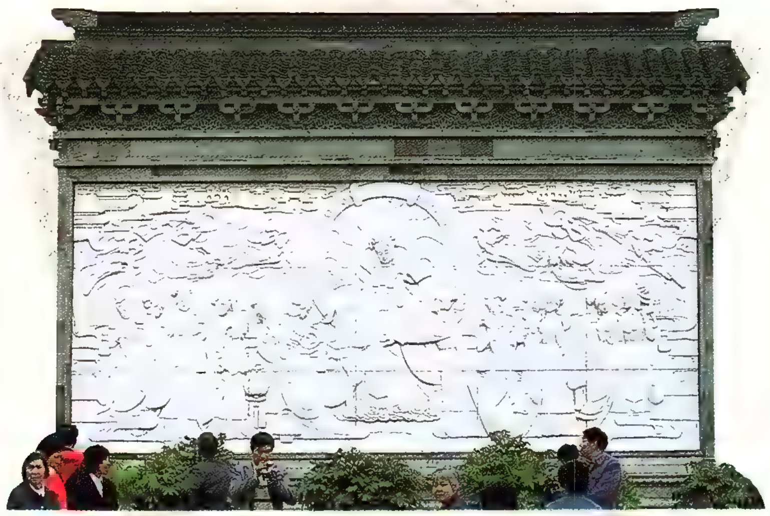

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## The Twelve Beauties of Jinling

I followed the zigzags of the tree-shaded path until it reached a stone archway on the lintel of which was inscribed 'Illusory Land of Great Void'. On either side stood a couplet; together the two read: 'When false is taken for true, true becomes false. If non-being turns into being, being becomes non-being.' This, I believe, is the underlying message of the novel, which chronicles the gradual downfall of an aristocratic family as it squanders its fortune.

Beyond the archway stands a large screen wall, its granite facade carved in bold relief. At the top left you can identify the goddess Nüwa (sister and consort of Fuxi, the legendary ancestor of the human race) who, according to fable, melted down rocks to repair the vault of heaven when it collapsed. She is shown casting a piece of rock right into the centre of this screen wall. On the rock is carved a handsome boy — the spoilt yet sensitive hero of the novel, Jia Baoyu. The back of the screen wall is inlaid with a white marble slab depicting the 'Twelve Beauties of Jinling', the leading female characters in the novel, each as beautiful as a fairy.

Screen walls shield the entrance to an imposing residence, temple or hall, not only to preserve the privacy of those inside but also to make it more difficult for evil spirits to enter, since it was said that these could

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centre of the hall as befits her imperial status. A red carpet leads from the floor level to the throne, something again which is normally only seen in a palace.

From the top floor of the Grand View Pavilion, you have a panoramic view over the entire garden and beyond. The buildings close at hand are the highest and most magnificent. Since yellow was the colour reserved for the emperor, green for his wives and concubines, the roofs of Grand View Pavilion are covered with green glazed tiles. Otherwise, all the other buildings visible have black roofs. Set in amongst the thick foliage, the white walls and black roofs merge to form a harmonious traditional image typical of the regions south of the Yangtse. The misty scene has a fittingly timeless appeal....

**Translated by Wang Mingjie**

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***Elements typical of traditional buildings south of the Yangtse: roof and gable ornamentation (1), exaggeratedly upcurved eaves (4), and window eaves (5). Happy Red Court, with its small pond (3) and mandarin ducks (2). The bedchamber of the frail Lin Daiyu (6). Unicorn and phoenix (7) lead up to Grand View Pavilion, containing the imperial concubine's throne (9). Archway emblazoned with 'House of Reunion' (8).***

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SHANGHAI SPECIAL

# The Kuaiji Road Flea Market

PHOTOS BY CHAN YAT NIN ARTICLE BY DU KEDAO

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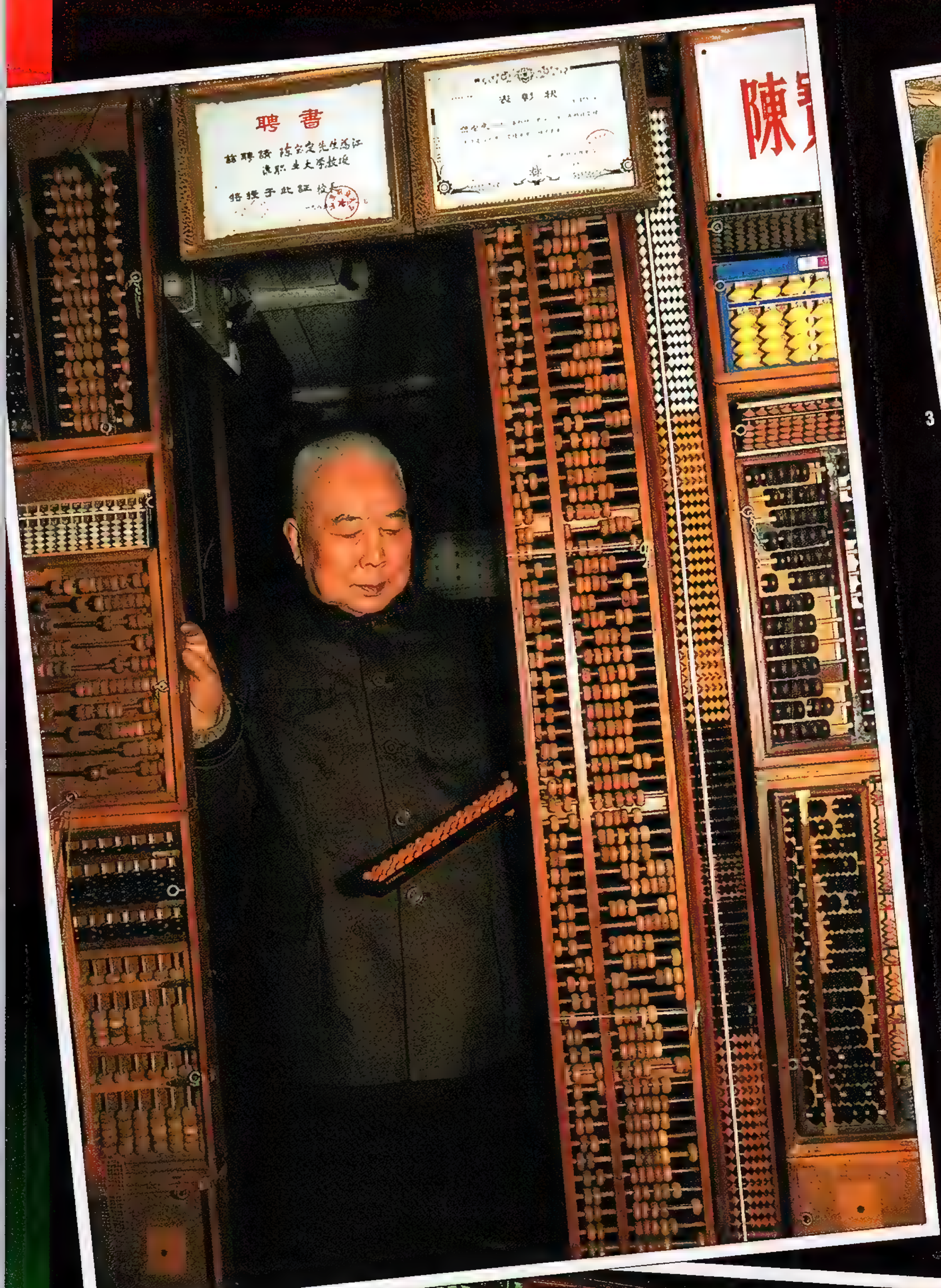
*The Kuaiji Road Flea Market attracts crowds of amateur collectors every Sunday morning (1) on the lookout for a wide variety of objects such as paintings and calligraphy (2), pottery (3) and all sorts of curios (6). Auction sales are held at Shanghai's two newly reopened auction houses (5, by Er Dongqiang), but better bargains may well be found in the street market, where haggling is the order of the day (4).*



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A little after six in the morning and sun's rays are just breaking throu the darkness enveloping Shanghai on Sunday morning. The dark silhouettes people on bicycles or tricycles can be se making for Kuaiji Road, large and sm packages of all kinds dangling from th carriers.

Kuaiji Road is one of the city's th main flea markets (the other two being Dongtai Road and Zhonghua Xin Ro respectively). The market is held only Sundays, beginning very early, so that fro dawn onwards, traders are busy looking the best spot on the pavement to unlo and display their wares: curios, old cloc coins, secondhand vases and jars.

As the sun rises, yet more people arri some pushing their loads on handcar and soon there are eight hundred or mo pitches selling everything from cerami bronze- and silverware, fans, medals a musical instruments, jade and cosme boxes, to woodcarvings, sofas and pada furniture....

Among them are several items of Wes ern origin, including a peep-show bo resembling binoculars, which shows sm pictures through a magnifying lens in small aperture. The refraction of lig through the lens makes the picture loo stereoscopic. These boxes were broug into China early this century and many the pictures have proved to be invaluab historical documents, showing as they d street scenes of Old Shanghai.

At another pitch I spot an ol fashioned manual cash register next a four-legged chamberpot with a larg wide-open mouth inviting a visit. Elsewher there are a myriad other objects which th layman would find it more difficult to put name to, such as a large barrel-shape porcelain stand used for holding the blac gauze headgear worn by the mandarins o old, or a strange bronze ox with a roun opening in its body.

This flea market is reputed to be at leas one hundred years old, but its characte has changed considerably over that perio It used to sell mainly used furniture, broke rdware and other bric-a-brac for which ≥ owners had no further use. As time nt on however and people became more osperous, these items no longer interested yone and objects with some collector's ue such as padauk furniture, old clocks d watches, cultural relics and curios adually replaced them.

Kuaiji Road has thus become a regular unt of amateur collectors of all tastes, io come here early every Sunday morning the lookout for rare or original objects. isiness is brisk as they haggle with dealers a language peculiar to the trade. For stance, when they say *yi kuai* (one yuan), ey mean one hundred yuan and *wu jiao* alf a yuan) means fifty yuan.

Unlike other Chinese markets, where ople are noisy and unrestrained, tran-ctions here are conducted in a very calm, iiet atmosphere. All potential customers ve their undivided attention to appraising e goods they wish to buy, determining nether the articles are genuine or false, how uch they are worth, etc. In turn the traders ould not dream of crying their wares at the p of their lungs, nor do they use all their owers of persuasion to cajole a customer to making a purchase — they simply leave u alone to make your own decision. They eep quiet, waiting to see whether they are ealing with an experienced buyer, nd only when you have picked up the oject of your choice do they mention a gure — and the bargaining too is con-ucted in whispered undertones.

One collector explains that he and s fellow devotees come to Kuaiji Road arly every Sunday morning, because nly at this hour can a collector's piece e snapped up for a fairly low price. ustomers are few and the com-etition less. Later in the morning owever, the traders are bound to aise their prices several times as nore people evince an interest in the ame piece. After ten o'clock, the erious collectors having dispersed, ne atmosphere becomes less strained nd the field is left to the ordinary rowds strolling about curious to see vhat is on display.

But even a casual loiterer will become as keen as a 'professional' collector should something really special catch his eye. Suppressing his excitement, he feigns a total ack of interest, even criticizing the tem in question, before naming a price. After some haggling, the new owner walks away with his prize, a triumphant smile on his face.

This flea market also attracts foreign visitors, especially the wives of diplomats or expatriates resident in Shanghai. On this particular Sunday one has found a pink porcelain plate and is arguing with the trader over whether she should pay for it in Renminbi or FEC (foreign exchange certificates). Others can be seen loading their cars with blue-and-white porcelain, padauk furniture, lacquerware and even carved night-stools.

Shanghai has numerous collection buffs. According to a 1987 estimate by a Hong Kong-based Chinese magazine, there are several hundred thousand people collecting over 100 different varieties of items, ranging from the six most popular — matchboxes, stamps, newspapers, coins, cigarette and wine bottle labels — to old clocks and watches, paintings and calligraphy by famous artists, antique porcelain, Chinese or foreign, models of sailing boats, teapots, ivory micro-carvings, ink slabs, ancient bronzes and stone seals, abacuses, chopsticks, fountain pens with gold nibs, ancient locks and keys, butterfly specimens and envelopes with the handwriting of celebrities on them. The list is endless....

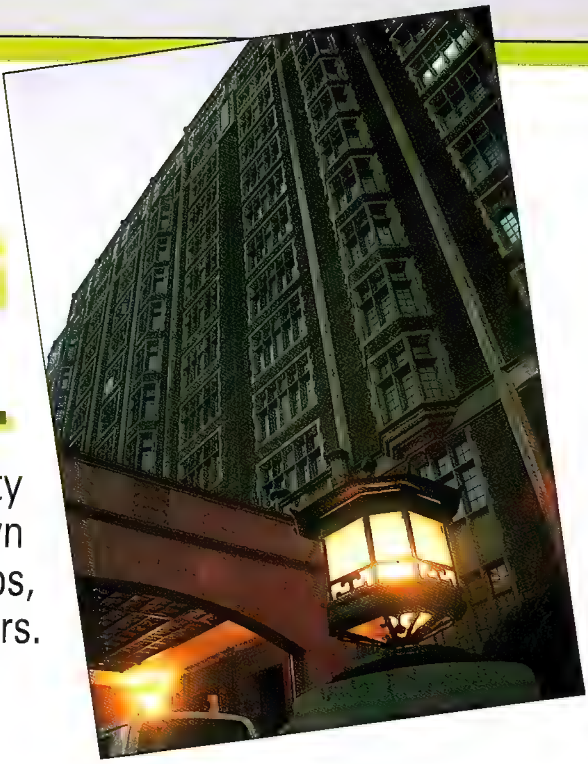
In recent years some of the more serious collectors have even set up small private museums in their own homes to exhibit their collections. This enthusiasm for collecting rare objects is difficult to sum up in a few words. From 1843, when Shanghai became a trading port, exposed to many outside influences, the prosperity of its inhabitants steadily increased. The wealthy then vied with each other in buying Chinese and foreign curios, paintings and calligraphy as tangible evidence of their high social standing. This trend grew to such an extent that Shanghai became known as 'the custodian of half the rivers and mountains in the country'. Later, under the impact of one historical event after another, objects collected by Shanghai's aristocratic families began to find their way into other hands, some were destroyed and others disappeared. Moreover, with the gradual improvement in economic conditions on the Chinese mainland in recent years, some people are beginning to have surplus money to hand, so much so that collecting rare objects has become a pastime not simply of the old upper classes but of the common people as well.

Two former auctioneer companies, Donghai and Donghua, have even resumed business, offering additional opportunities for collectors in search of rare objects (at one time forty-four auctioneers were in business in Shanghai). Generally speaking, items sold at the auctioneers are more valuable than those found at street markets.

**Translated by Ren Jiazhen**

4

***One would have to be a true connoisseur to find a rare object amongst all this bric-a-brac (3). In the Dongtai market most traders have their own shops (2). Shanghai is a city of collectors: Chen Baoding and his abacuses (1) and Er Dongqiang examining objects from minority tribes (4).***



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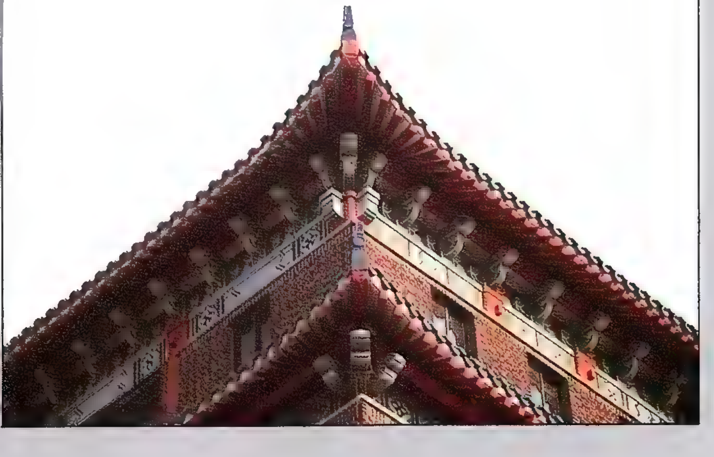

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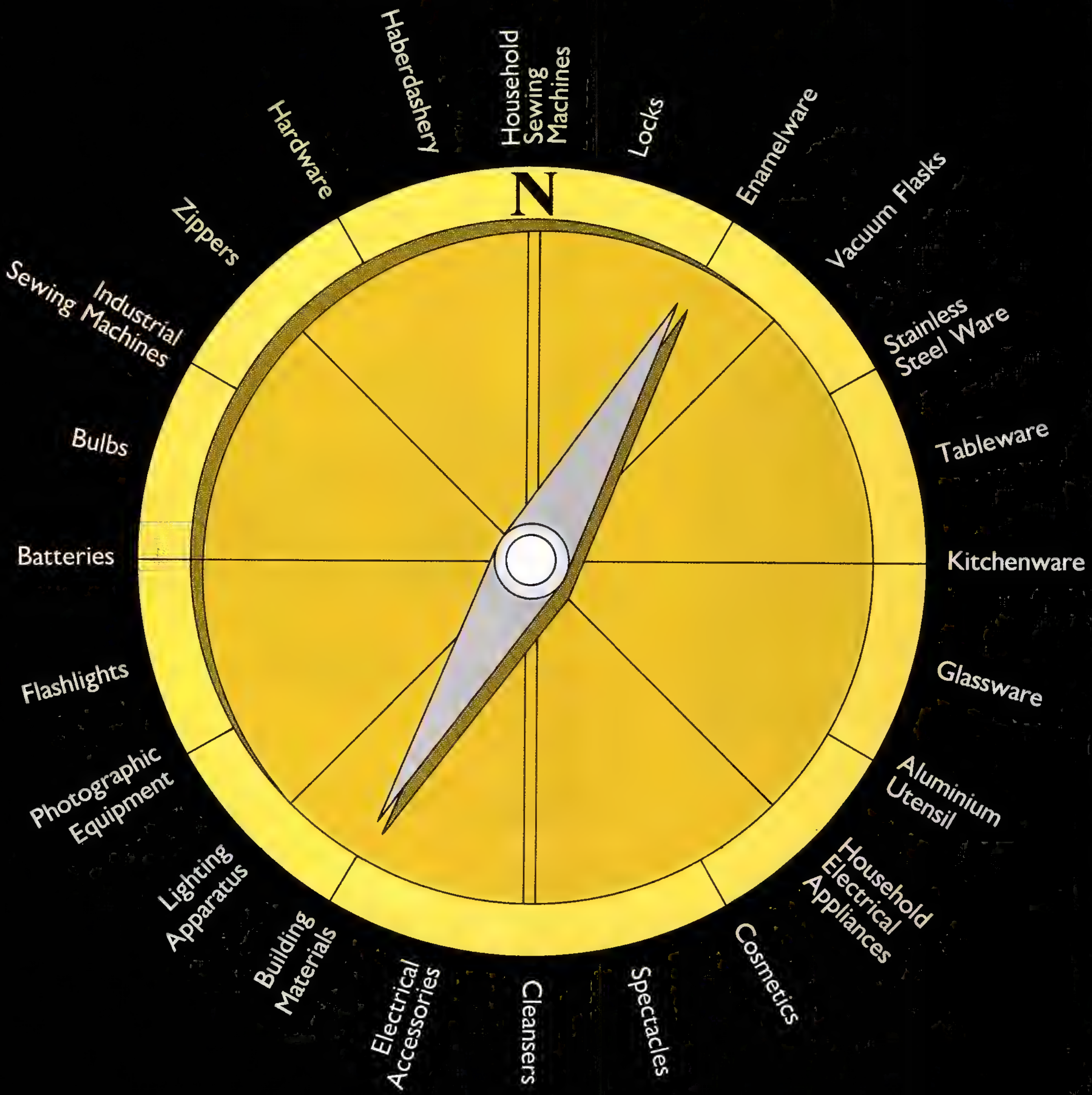
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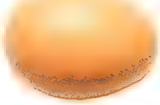

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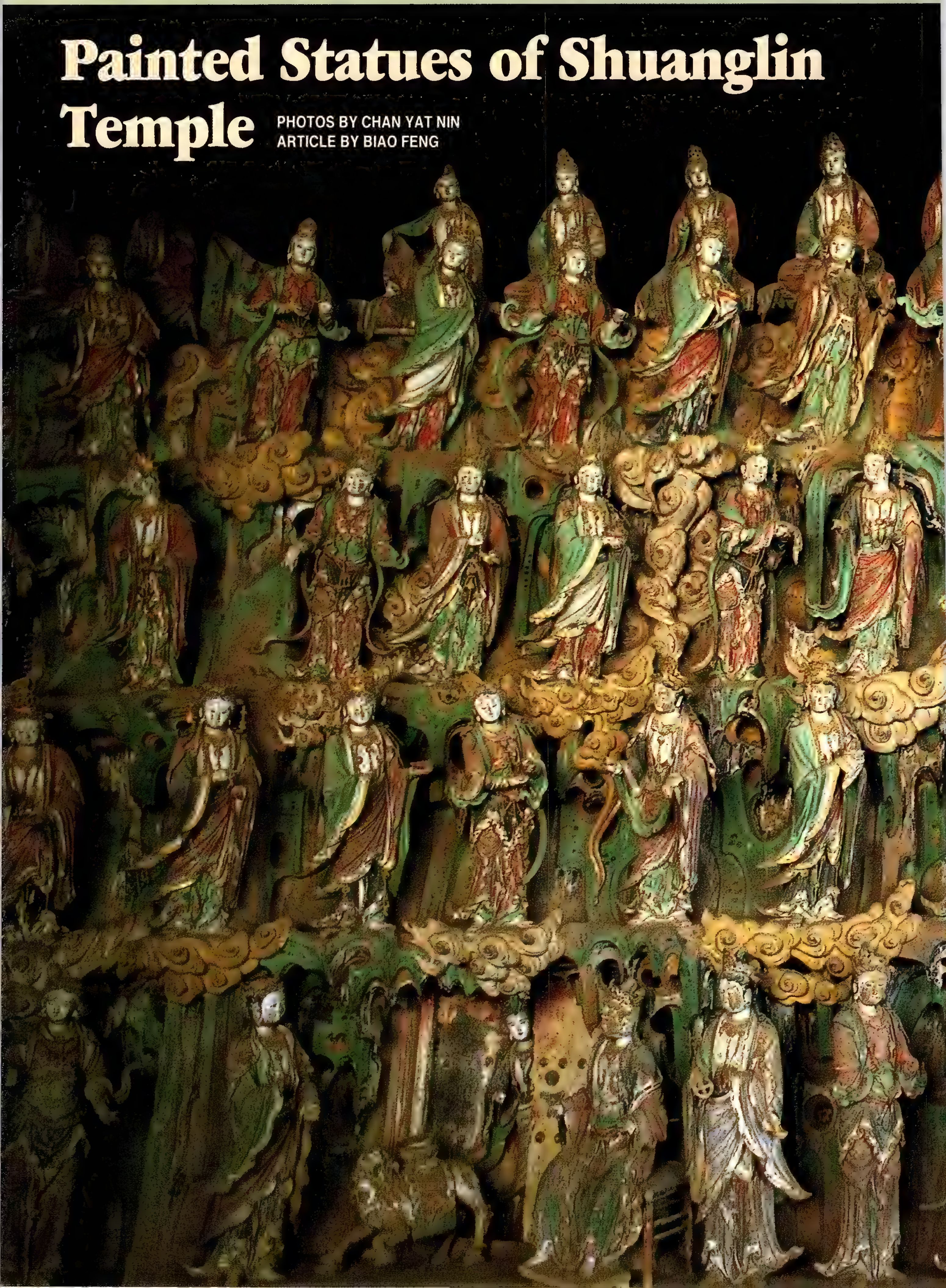
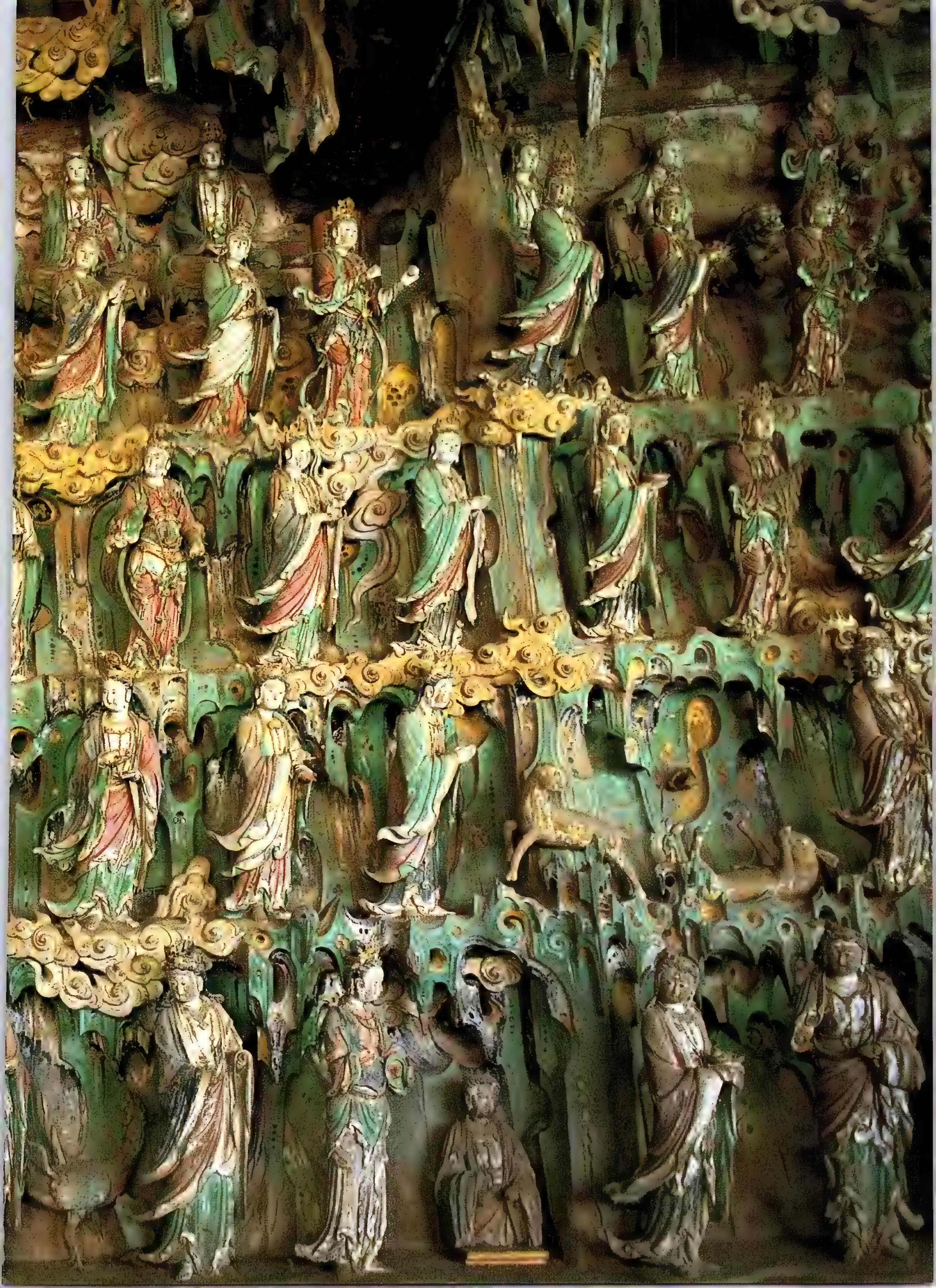
# Painted Statues of Shuanglin Temple

PHOTOS BY CHAN YAT NIN
ARTICLE BY BIAO FENG





Travelling south by train along the Datong-Puzhou Railway from Taiyuan, Shanxi Province, one passes an ancient temple standing on the plain about eight kilometres southwest of the old city of Pingyao. This is Shuanglin Temple, built in the Northern Wei dynasty (386–534). The original was burnt down in the repeated wars which ravaged the country during its long history, and the Shuanglin Temple which we see today was rebuilt during the Ming dynasty (1368–1644). Covering an area of 0.74 hectare, it comprises ten halls built in three courtyards on an earth terrace three metres high, enclosed by an earth wall, the whole structure resembling an enormous old castle.

Shuanglin Temple's fame rests not on its architecture however, but on its painted statues executed between the Southern and Northern dynasties and the Ming and Qing dynasties, spanning a period of nearly one thousand years. Its halls house some 2,000 painted figures, ranging from circular carvings and figures in relief to murals and decorative sculptures, a treasure-house of art which draws many present-day sculptors like a magnet.

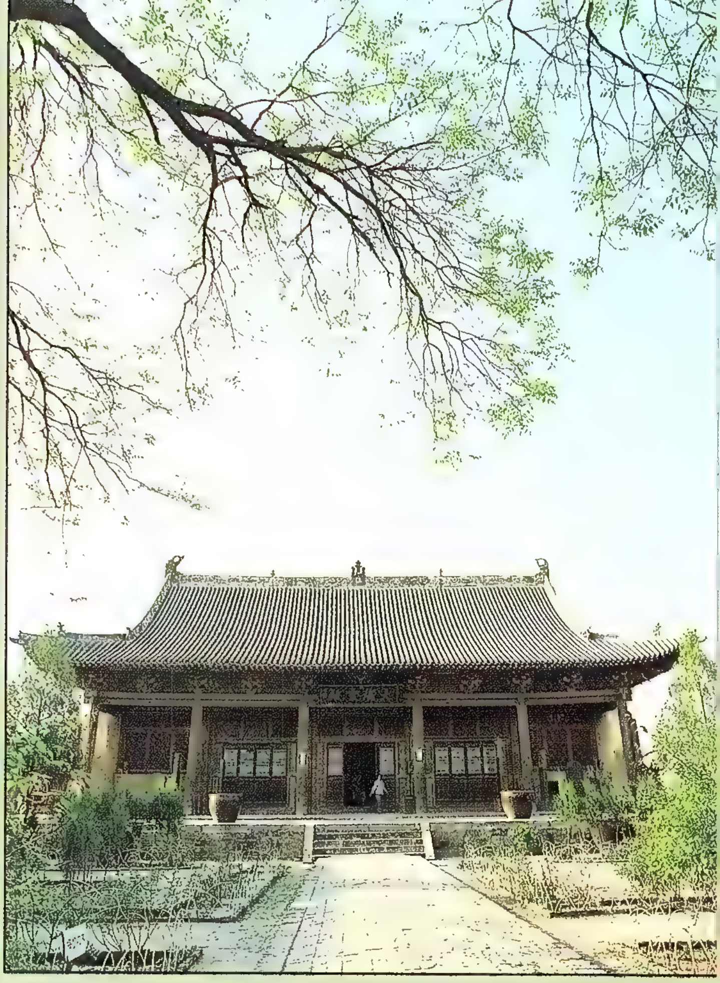
Entering the Hall of Lokapalas, I saw a large intricately executed Buddha, Sakra-devanam-Indra, decorated with a nimbus, which although shabby and peeling, still retains a hint of its former magnificence. The most famous statues in this hall however are the four lokopalas and the eight Bodhisattvas seated along the bare walls, to which the visitor's eyes are immediately drawn. Contemplating these statues, he may for one brief moment be transported into an illusory paradise.

2

Leaving the Hall of Lokapalas, I came to the One-Thousand-Buddha Hall, the central section of which is dominated by the statue of Avalokitesvara, flanked by two Buddhist guardians, Skanda and Yaksa, unfortunately seriously damaged. Skanda is a brave and ingenious Buddhist guardian but for some unknown reason his statue in many temples looks dull, lifeless and stereotyped. This is not the case in Shuanglin Temple, where his statue is an imposing 1.7 metres tall and clad in armour. His right hand clenched into a fist, he gazes ahead with shining eyes, his body appearing to quiver with anticipation like a drawn bow as he waits to go into battle. The image portrayed is that of a fearless intellectual warrior and hunter rather than divine guardian. The subtlety of his facial expression, mouth firmly shut and nostrils flared, demonstrates clearly that this is a masterpiece by an artist of the first rank.

***Previous page: The Hall of Bodhisattvas houses 471 statues which appear to be floating among the clouds between Heaven and Earth.***

***Skanda (1), one of the two Buddhist guardians in the One-Thousand-Buddha Hall, is obviously a force to be reckoned with! Small statues of donors (2) line the same hall, while the Mahavira Hall contains statues of Sakyamuni and the Trikala Buddhas (3, by Fan Qishan). Sakra-devanam-Indra (4) is the main Buddha in the Hall of Lokopalas.***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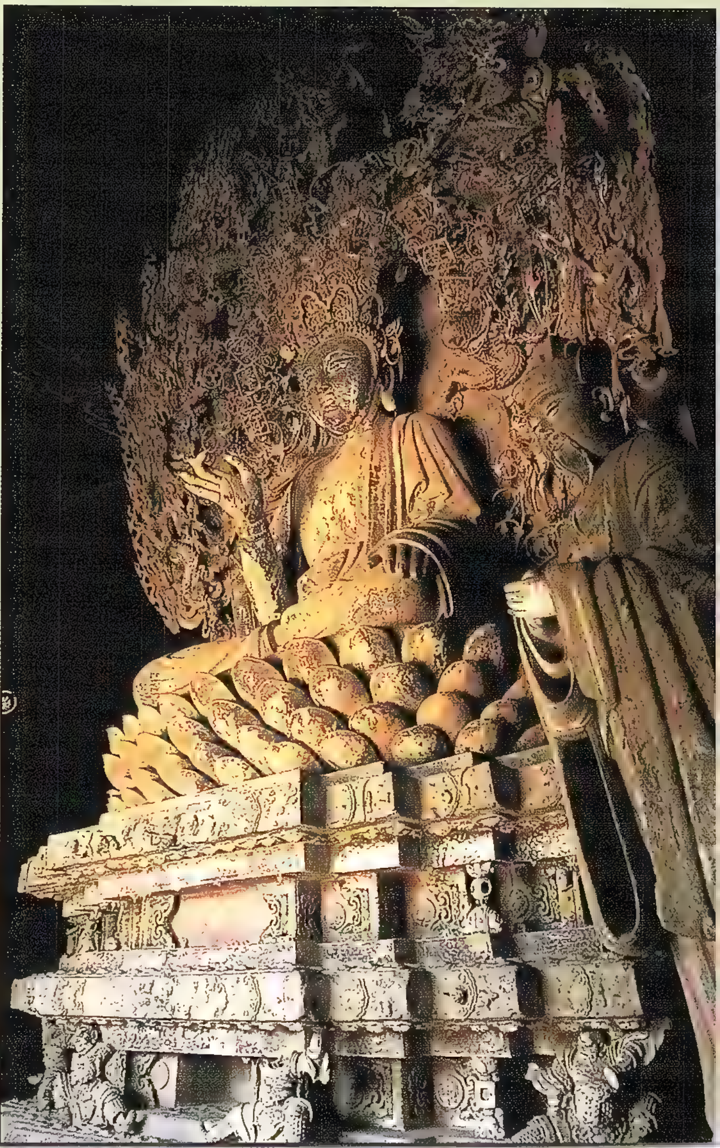
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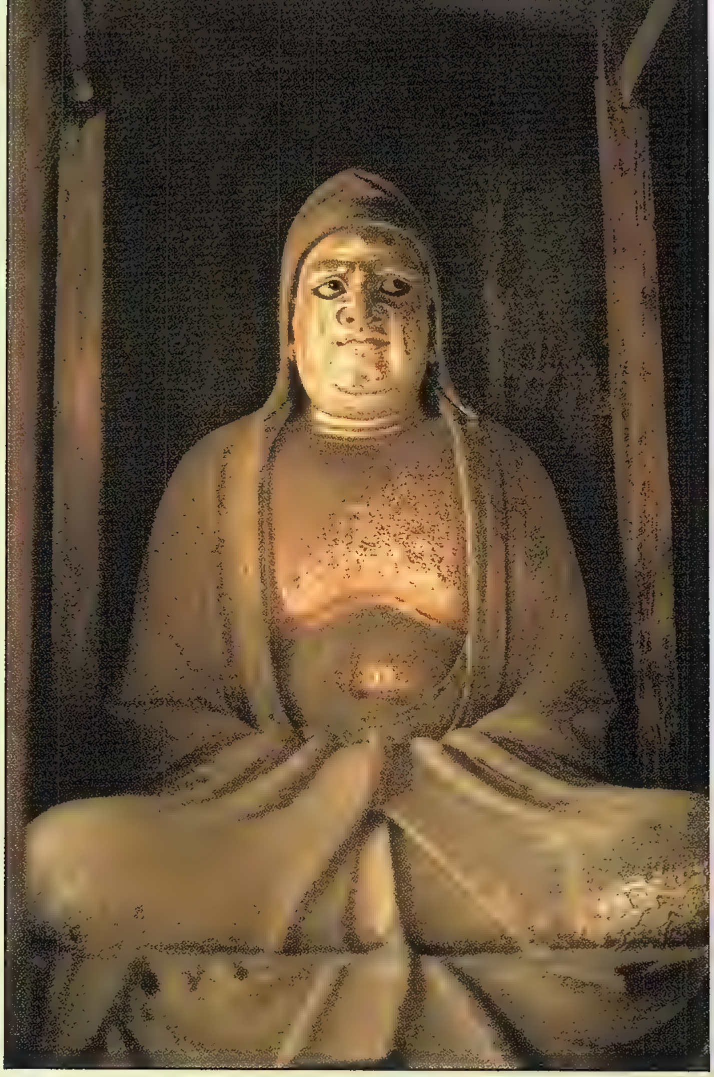
Walking around the hall, I saw thirty rather strange statues of donors arranged along the windows, each only two feet tall with plump faces and in natural poses, dressed in ordinary garb. It is said that the donors were mostly local Buddhist followers actually seen by the sculptors, and even after hundreds of years we can still feel a strong sense of life realistically captured.

Opposite is the Hall of Bodhisattvas, whose layout is virtually identical to that of the One-Thousand-Buddha Hall. In order to protect the statues from damage by sunlight, the windows are covered with paper, so that the dim light suffusing the hall creates a slightly uncanny atmosphere. When my eyes grew accustomed to the obscurity, I realized that the walls were full of painted statues arranged in five tiers from floor to ceiling, separated by painted landscapes and clouds, creating an impression of limitless Heavens one above the other stretching into infinity. The Bodhisattvas appear to be emerging from the clouds accompanied by the wind, this impression being strengthened by their flying robes and draperies. In the bottom row is a door through which a Bodhisattva is leading an auspicious animal.

Avalokitesvara is one of the Bodhisattvas in Mahayana whose statues or paintings executed after the Tang dynasty (618–907) were represented as female figures with solemn facial expressions. But the painted statue of Avalokitesvara which I saw in this temple is a different matter. The experts contend that the images of the Bodhisattvas in this hall were modelled

***Avalokitesvara with 26 hands (1) sits serenely in the Hall of Bodhisattvas; the Mute Arhat (2) remains tight-lipped, while some of the other arhats in the Hall of Arhats (3) are of a slightly less forbidding appearance.***



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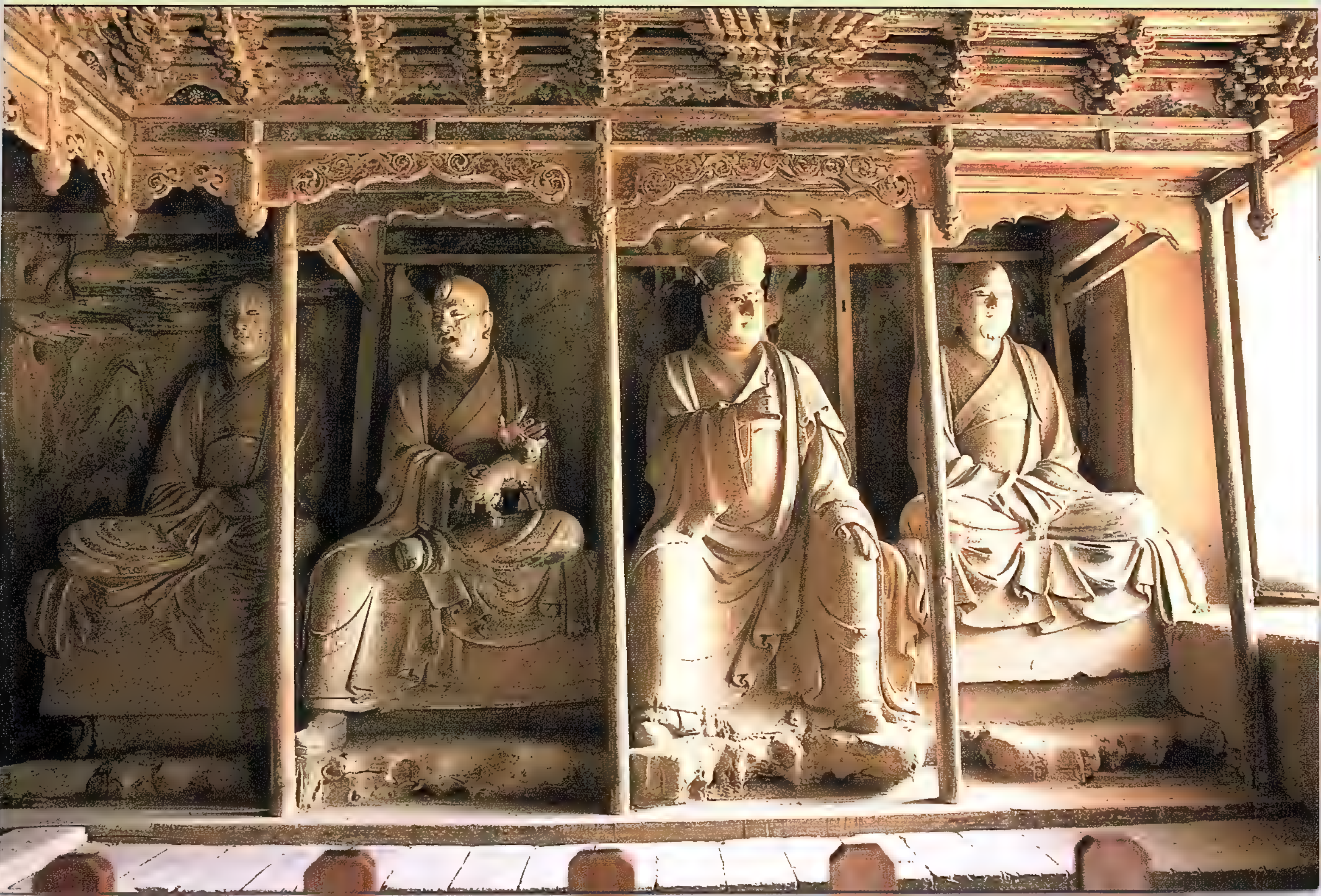
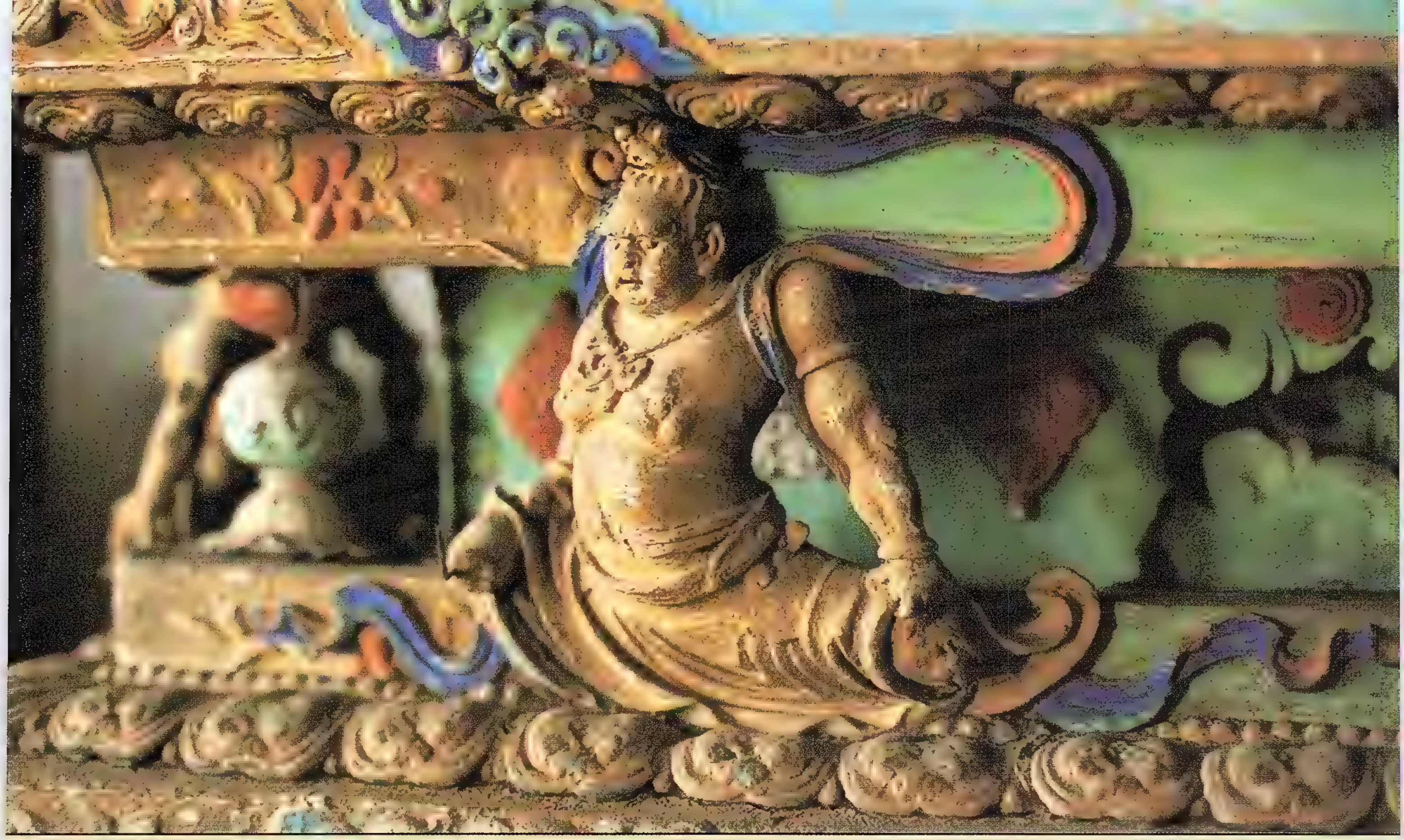




2

on the pretty features of palace maidens, giving the Bodhisattvas a more worldly mien. The statue of Avalokitesvara with twenty-six hands standing in the wing hall certainly displays these attributes. With lips tightly shut she yet manages to look gentle and cultured and on closer inspection inspires a feeling of empathy.

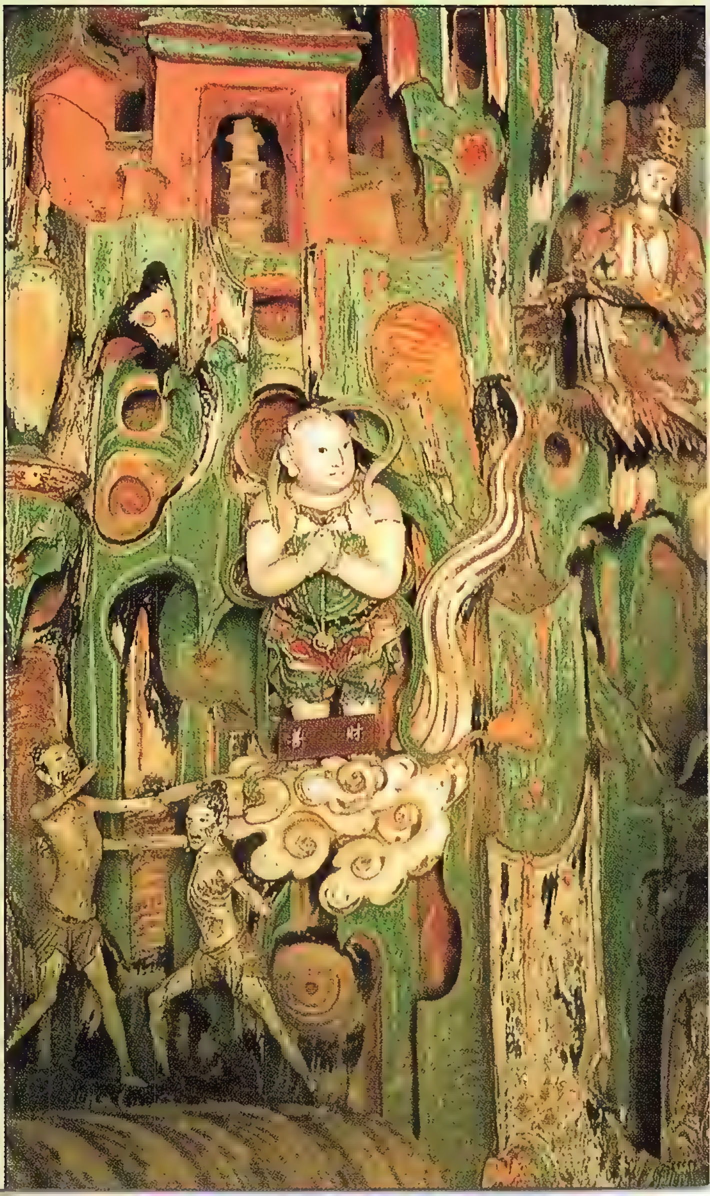
Moving on to the Hall of Arhats, the eighteen arhats housed here are regarded as the foremost treasures in the Shuanglin Temple. Here the statue of Avalokitesvara is flanked by fourteen seated and four standing arhats. All the statues vary in form, dress and temperament – some look open-minded and magnanimous, others arrogant and hot-tempered, some appear conscientious and sincere, yet others noble and eloquent. The most admired however is the Mute Arhat, whose exaggeratedly large eyes gaze out superciliously at the world as if to say that nothing can escape his vigilance. Yet his firmly shut mouth indicates that although he is fully aware of all the injustices in the world, nothing would induce him to speak of them.

From the Hall of Arhats I came to the Mahavira Hall, which houses the statues of Sakyamuni and the Trikala Buddhas. The statues here are exquisitely sculpted, conveying an impression of gentleness veiled in strength. But the most outstanding are the warriors supporting the Sumeru pedestal, their iron strength realistically portrayed in their bulging muscles and protruding eyes.

Before leaving the temple I entered the Hall of Sakyamuni. Gazing around, I suddenly noticed a screen behind the main Buddha Sakyamuni, concealing a sculpture of Avalokitesvara passing over the sea, escorted by ten veteran monks – a theme rarely seen in Buddhist art. She is seated cross-legged on a pink lotus flower, calm and serene, and both she and the monks are sculpted in high relief, with the waves of the sea in bas relief.

**Translated by Gu Weizhou**

***Avalokitesvara passing over the sea (1) in the Hall of Sakyamuni, a mighty warrior supporting the Sumeru pedestal in the Mahavira Hall (2), and the exquisite Sudhana (3) standing next to Avalokitesvara in the Hall of Bodhisattvas.***



3

# Romantic Lake Xingkai

Photo by Cheng Weidong

Photo by Cheng Weidong

Photo by Wang Miao

Straddling the Sino-Soviet border, Lake Xingkai, known as Khanka in the Soviet Union, is situated forty-five kilometres southeast of Mishan County in Heilongjiang Province. One of the largest lakes in northeast China, it was closed to the public until recent years owing to its location.

The lake was formed about twenty-five million years ago by the orogenic movement of the Himalayan mountains in the middle of the Tertiary period of the Cenozoic Era. Since then both the area and shape of the lake have undergone substantial changes as the land moved and shifted. In ancient times it was called Beiqinhai, which roughly translates as Sea of the Northern Zither, as it somewhat resembled a curved zither. The name was changed in the Qing dynasty (1644–1911) to its present 'Xingkai' which is Manchurian, meaning water flowing from a high to a low place.

With its waters swept by southwesterlies every summer, disturbing the sediment on the lake bed, it began to silt up on the northeastern shore. Over a long period of time, a sandbar over forty kilometres long and one kilometre wide was formed, slicing a narrow strip off the northern part of the lake. This strip of water is now called Small Xingkai Lake and lies entirely in Heilongjiang, with a surface area of over 140 square kilometres. However, it rejoins the larger lake during high tide.

At sixty-nine metres above sea-level, the oblong-shaped Lake Xingkai has an area of 4,380 square kilometres and a maximum depth of around ten metres. It has been separately administered by China and the Soviet Union since 1860, with about a quarter of its northern part, an area of 1,080 square kilometres, lying in Chinese territory.

Part of the Xingkai Plain, which is home to the Han Chinese and a number of minorities that include the Manchu, Mongolian, Hezhen, Ewenki, Oroqen and Daur peoples, the lake area is considered a cradle of ancient civilization. In 1972, the ruins of a neolithic culture dating back over 5,500 years were discovered on the western section of the sandbar.

***Photo by Cheng Weidong***

Photo by Cheng Weidong

*Photo by Wang Miao*

*Photo by Cheng Weidong*

The lake discharges its waters to the northeast into the Song'acha River which flows into the Wusuli (Ussuri) River.

Surrounded by Heilongjiang's major rivers, the Heilong, Songhua, Wusuli and Mudan, Xingkai is fed by their numerous tributaries which form a network of waterways. The lake is therefore well stocked with marine life, especially fish, said to weigh on average from five to ten kilograms. These include various species of carp, sturgeon and salmon, and particularly a kind of red carp (*E. ilishaeformis*), which is the lake's speciality and considered a priceless delicacy. Of the other marine products, a kind of white transparent shrimp is found in profusion in the shallow waters and can be easily caught.

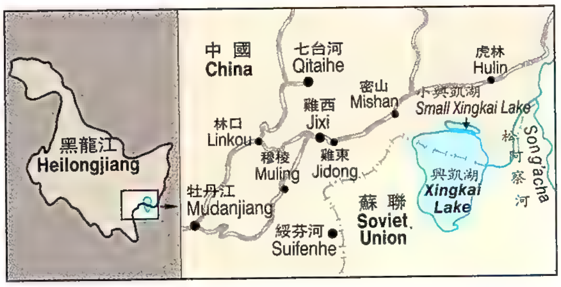
Even in the cold season when the lake surface is frozen, fishing on the ice remains popular. In early spring when it begins to thaw, large shoals of fish swim upstream from the Wusuli River and spill into the lake. An aquatic breeding ground has been set up at the western end of the sandbar while the guesthouse restaurant at the lakeside boasts an extensive fish menu.

***Photo by Cheng Weidong***

During spring and summer the waters of the lake are smooth and placid, often wreathed in a mist which lends it a romantic, almost ethereal quality.

Its fine sandy beaches and the sunny but cool summer have made the lake an increasingly popular summer resort since being opened to the public. A Xingkai deer ground has been set up to the northeast of the lake and herds of sika deer are sometimes seen being herded past the north shore.

**Translated by M.K.**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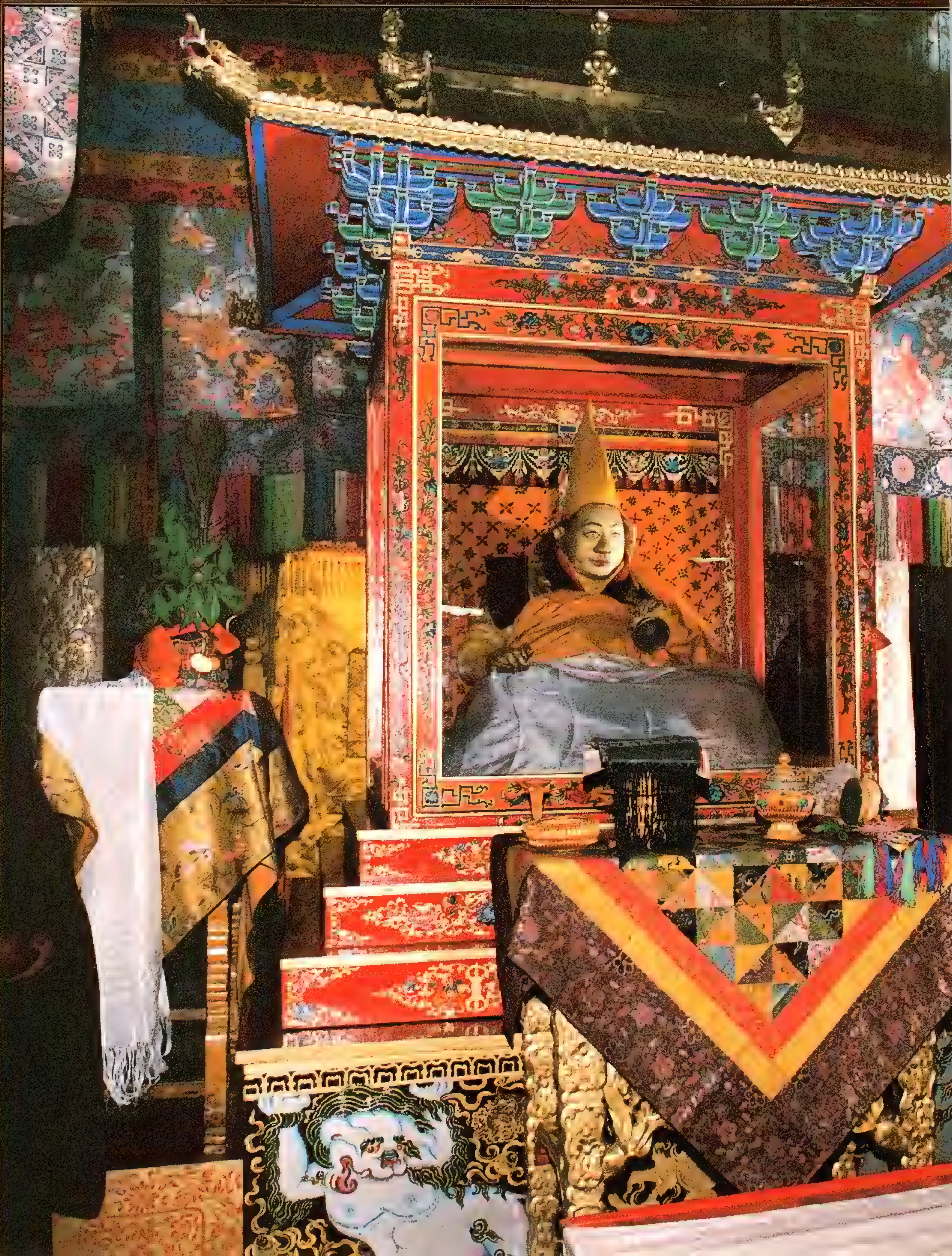
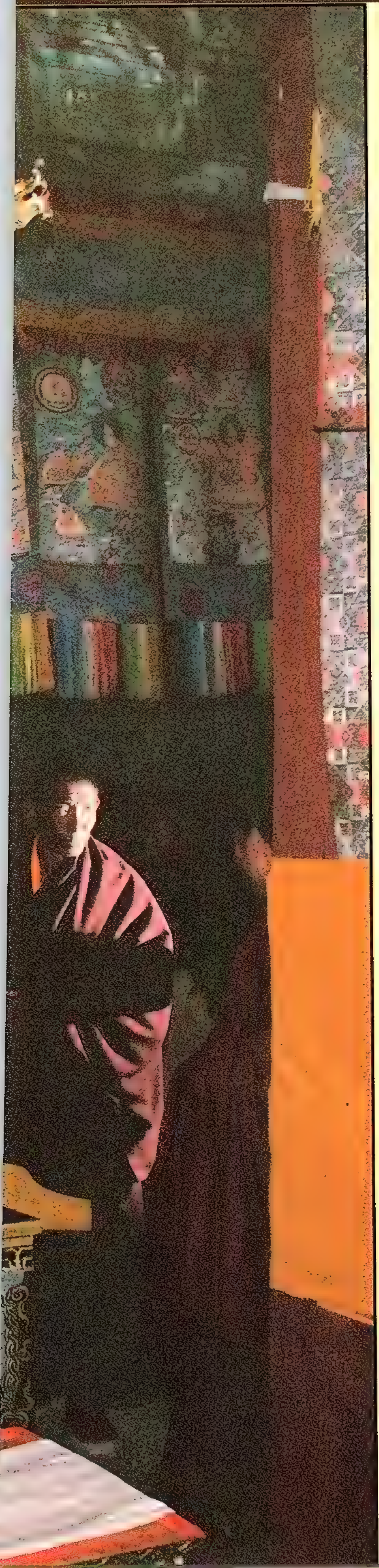
Suifenhe

# The Final Resting Place

## – The Golden Buddha of the Tenth Panchen Lama



OTOS & TEXT BY LIANG ZI



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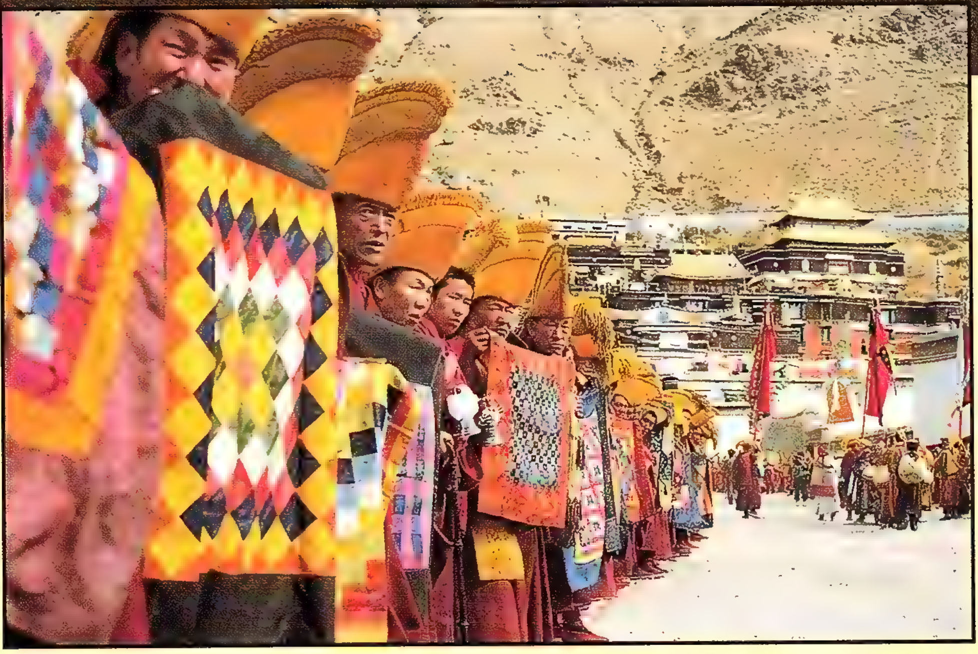

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According to the Tibetan calendar, the twenty-first day of the third month of the year of earth and snake in the seventeenth Raoqiong[1] – in other words 26th May 1989 – was a highly auspicious day. It was therefore chosen for the transfer of the sacred remains of Erdini[2], the tenth Panchen, from Dêqên Pozhang Palace, his temporary residence, to their final resting place in the Tashilhunpo Monastery.

Born in 1938, the tenth Panchen's earthly name was Qoigyi Gyaincain. At the age of eleven he was declared the reincarnation of the ninth Panchen Lama who had died in 1937. Most of the time he resided in Beijing but he returned on several brief visits to Xigazê, the traditional seat of the Panchen Lama. It was here that he died of a heart attack on 28th January 1989, after consecrating the remains of his predecessors gathered together in the Great Stupa at the Tashilhunpo Monastery (see CHINA TOURISM No. 107).

His mortal remains were preserved and mummified in accordance with Tibetan Buddhist tradition. Monks trained in the art of mummification removed all his internal organs, covering the body cavity and skin with salted clay. This clay was changed daily until the Panchen's body was completely dried. His body was then anointed with precious oils and perfumes before being sewn up and covered in gold. The preserved body of the Panchen, seated in the lotus meditation pose and wearing monastic robes and a tall hat, was then placed in the lamasery where the devout could come to pay their respects.

3

4

As the day of the reception ceremony dawned, the town was already decked out in anticipation of the great event. Prayer-flags and banners fluttered above the Tashilhunpo Monastery, the Dêqên Pozhang Palace and the neighbouring village houses. Various rituals and offerings were conducted in the temple.

Then promptly at 10:30 a.m. the solemn ceremony commenced. Dressed in saffron robes, the tenth Panchen Lama was placed in a palanquin covered in yellow silk and thus left the Dêqên Pozhang Palace on his final journey.

The cortege was headed by a group of lamas belonging to the Kadampa or Red Hat Sect dressed in white robes, followed by three monks carrying large banners and an orchestra of monks playing tambourines and Chinese trumpets. The palanquin itself was preceded by

***The golden image of the Tenth Panchen Lama, seated on his throne for the veneration of all at the Tashilhunpo Monastery (1), arriving here in a cortege watched by the crowds of the faithful, many in tears (2,3). The Tenth Panchen used to preach sutras from his throne (4, by Lu Xiangyou).***

local dignitaries, holding burning incense, and escorted on either side by a lama from Tashilhunpo Monastery and a team of guards. A small group of the faithful intent on accompanying the Panchen to his last resting place brought up the rear.

More than 40,000 monks and ordinary citizens thronged the one kilometre route from the Panchen's seat to the Tashilhunpo Monastery, patiently waiting to pay their last respects to their spiritual leader, some holding incense, others flowers and still others *hata*. As the palanquin passed by, all the followers bowed down, some threw *hata* on to the palanquin while others murmured prayers for a felicitous reincarnation for their beloved Panchen.

Before the entrance to the Tashilhunpo Monastery, a *sezhang*, an orchestra comprising several hundred lamas all dressed in saffron robes, awaited the cortege. On sighting the palanquin, the lamas began to blow upon their sacred horns to welcome it into the temple.

Once over the threshold, the palanquin stopped in the Grand Courtyard where the Great Lama from Tashilhunpo Monastery circled it three times holding burning incense in his hands. It was then carried through the Courtyard into the Main Chanting Hall, where the cortege halted in front of the statue of the Buddha Sakyamuni while the lamas chanted their prayers.

According to the Gelugpa or Yellow Hat Sect of Tibetan Buddhism, the Panchen Lama is the reincarnation of Amitabha, the Buddha of Infinite Light. The title of Panchen Lama came into existence in the seventeenth century when the Fifth Dalai Lama bestowed it upon his beloved and learned tutor. And at Xigazê, Lhasa's old rival, the Tashilhunpo Monastery was built destined to become the seat and place o interment of the Panchen Lamas.

1

Once the monks' prayers were over, the palanquin was carried three times around the throne of the Panchen Lama, following which ritual it continued its progress through the eastern entrance of the Laburang Palace into the Grand Hall, where the Tenth Panchen was transferred from the palanquin on to his throne. The style of the throne, decorated with paintings and covered by a canopy with raised corners adorned with dragon's heads, closely resembles that of traditional old Chinese buildings in the Central Plains.

The sacred body of the Panchen had reached its final resting place. The temple lamas took the lead in presenting all manner of gifts to their late leader, including *hata* of five colours, ritual utensils, gold, silver, brass gongs, silk, tea, butter, etc. Then the ordinary monks and the faithful made their offerings.

At noon all the lamas of the temple gathered to pray and recite sutras before the Panchen. Simultaneously, two highly respected lamas of the temple started a religious debate in tribute to their late spiritual leader. All the guests who had taken part in the reception ceremony then received gifts while the monks were rewarded with alms. The ceremony was over.

**Translated by Ursula Yeung**

[1] According to the Tibetan almanac, each year is named after an Earthly Branch (there are 12) matched with one of the five elements of the *yin* and *yang* principle. A small cycle in the Tibetan Calendar comprises 12 years and 60 years makes up a big cycle, which is called a Raoqiong.

[2] In Sanskrit, Panchen means 'a very knowledgable person'. Erdini means 'treasure' in Manchurian.

***The sacred remains of the Panchen Lama, covered in gold (2), were greeted by the sound of sacred horns (1) and the great* sezhang *orchestra on arrival at the Tashilhunpo Monastery (3). The devout pay their respects with flowers and incense (4).***

# Boat-Dwellers Tie the Marital Knot

Photo by Zhu Weiping

TEXT BY XIAO SE

In former times a bride was carried to her new home by sedan-chair. Nowadays a decorated car is used. But, since cars are useless between boats, the boat people living along the River Xin'an in western Zhejiang Province have hit upon a much more ingenious way of transporting the bride.

### Confined to Their Boats

Nine families live on the River Xin'an — their surnames being Chen, Qian, Lin, Yuan, Sun, Ye, Xu, Mai and He. Legend has it that they are the descendants of the generals of one Chen Youliang who, born into a fisherman's family in the fourteenth century, rose to lead a rebellion against the Yuan dynasty (1271-1368). In doing so, he became the arch rival of another rebel leader, Zhu Yuanzhang. Thus, in 1368, when the latter unified the country and founded the Ming dynasty, the nine families were relegated to a lowly status and confined to their boats, becoming practically outcasts.

Should they be obliged to take to land to go to market, for example, they had to walk barefoot. Failure to comply would lead to their feet being cut off. In addition, they were strictly forbidden to marry into any land-dwelling family. Living their entire lives on the water from generation to generation, they came to develop their own very special wedding customs.

### The Gongs Ring Out

On the eve of a wedding, the two families involved move their boats so that they are moored only about a metre apart. The boats have already been decorated with red satin ribbons all around the awning, 'Double Happiness' lanterns hang from the mast, and coloured paper flags flutter in the breeze.

In the bow of the boats there are gongs and drums which will be sounded by both families starting at exactly the same time. They will beat round after round until daybreak, each round consisting of thirteen strokes. In such a manner passes the last night the bride will spend under the 'roof' of her kinsfolk.

### Mother-in-Law Gives Advice

Dawn sees the start of the actual ceremony. First the bride's mother stands up slowly and walks to the bow. Facing the other boat, she calls out the name of her future son-in-law and then warns him not to ill-treat his bride. He must be sure to live in harmony with her, and so on and so forth.

On hearing this, the young man jumps on to the bride's boat, kneels down and declares in a loud voice: 'I'll follow your advice and bear it in mind forever.' Then he jumps back. Apparently, if he is not quick enough, the bride's friends and relatives will catch him and he will have to bear their teasings. He will also be obliged to give them gifts such as cigarettes, candies and wine!

### Throwing Over the Bride

Then it is time to 'send' the bride to her husband's home — the most exciting part of the proceedings. She is usually thrown — quite literally — from one boat to the other.

The moment of truth is punctuated by three bursts of firecrackers. The first warns the bridegroom's family to get ready to receive the bride. At the second, the bride is picked up, carried by a relative to the side of the boat and thrown across the gap to be caught by her new family. The third burst of firecrackers signals the end of the ceremony.

This is obviously not without a certain amount of risk. The bride, the one who throws her and the one who catches her might all easily fall into the water. Today the thrower at least usually wears a safety belt.

The ceremony is carried out in the bow, but the nuptial chamber is located in the stern. According to custom, the newly-weds must climb up and over the awning to the rear to enter the specially decorated chamber. Thus they embark on their new life together as man and wife.

**Translated by Gu Weizhou**

# The Eight Stone Ho

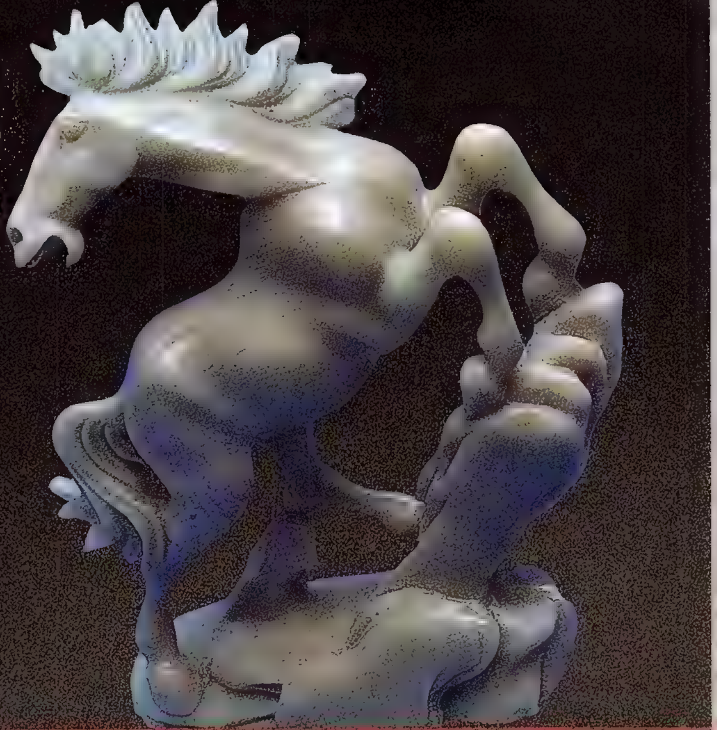
Here we are in the Year of the Horse, that proudest and noblest of animals and inspiration for some of China's most beautiful works of art, whether paintings, sculpture or poetry. One of the finest masterpieces is undoubtedly the famous 'bronze galloping horse' of Gansu, dating from the Eastern Han dynasty (25–220). The poet Du Fu, talking of the works of the artist Han Kan (c. 720–780) who specialized in equestrian paintings, eloquently described the 'muscled chests, variegated coats and soaring bodies' of these spirited beasts, who with 'their hoofs striking like thunder, travel across Heaven and Earth in one day'.

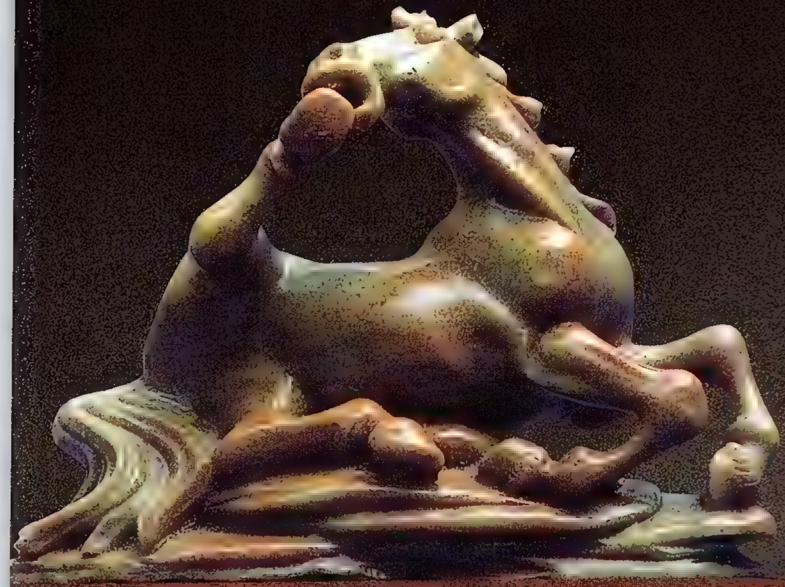
The Chinese have long been passionately interested in the horse; the small stone sculptures shown here are said to be modelled after the eight steeds on which the legendary King Muwang of the Western Zhou dynasty (c. 11th century–770 B.C.) travelled all over the country. The eight famous horses are: Juedi, whose hooves did not touch the ground; Fanyu, who could catch birds in flight; Benxiao, who raced through the night without resting; Chaoying, who gallope after the sun; Yuhui, of the flamboyant mane; Chaoguan faster than his own shadow; Tengwu, who trotted on th clouds and Xieyi, the winged horse.

Horses were first used in the Zhou dynasty to pull wa chariots, and horse-riding as such only came into its ow much later (c. 307 B.C.) when King Wuling of the principalit of Zhao followed the example of the northern nomads an had special tight-fitting garments made for riding. It was long time however before breeding really developed. Th Chinese obtained their horses from the tribes in the North a tribute or in exchange for rolls of silk.

# es of King Muwang

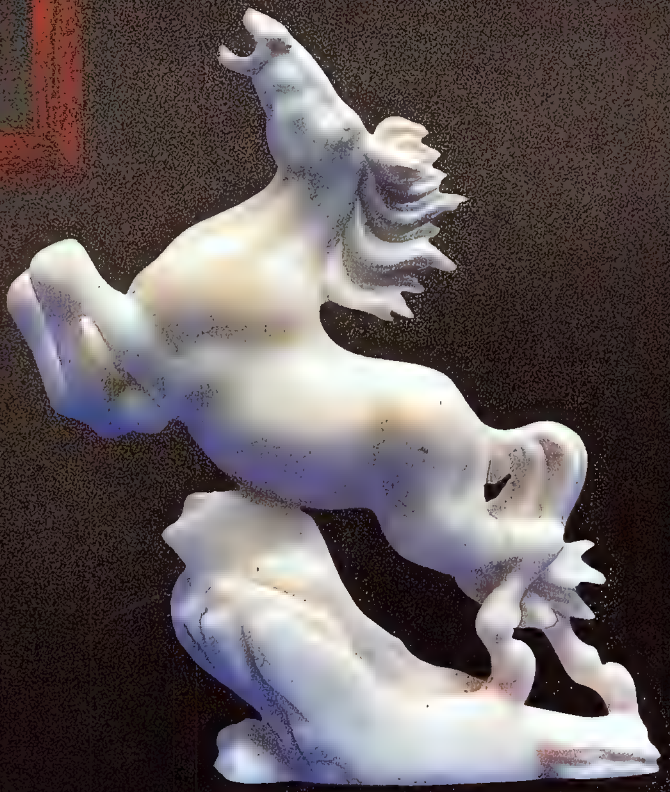
PHOTOS BY LAM KIN FAI TEXT BY DU KEDAO

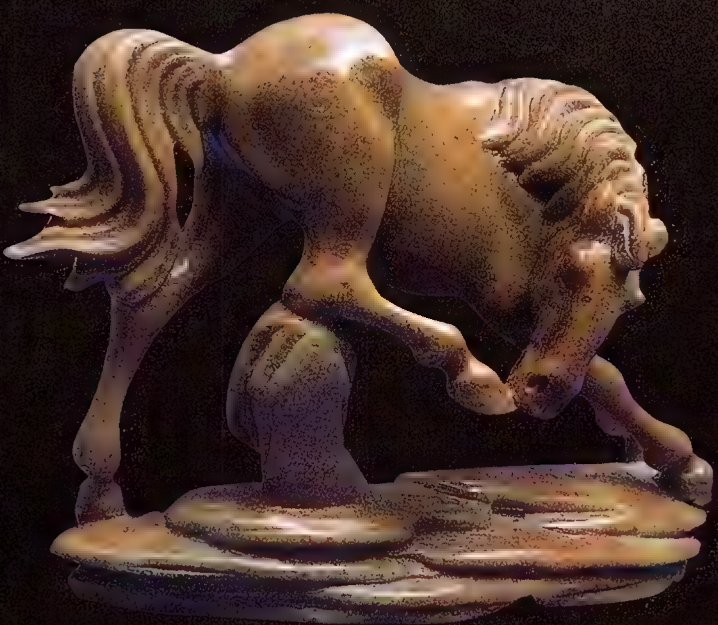




One of the major innovations under the First Emperor of Qin (reign dates 221–207 B.C.) was the creation of a cavalry corps in his army, whose mobility enabled him to defeat his enemies more swiftly.

When at the end of the 11th century the Chinese emperors directed their energies towards conquering the West, they were inspired less by the need for a trade route than the desire to obtain horses, particularly the famous horses which 'sweated blood' and which the Chinese called 'celestial horses' since they were of a nobler and swifter breed than the Chinese variety.





The small sculptures reproduced here are made of pyrophyllite, popularly known as Shoushan Stone, since it is quarried in Shoushan, north of Fuzhou, Fujian Province. The stone is fine-textured, of variegated colours (white, grey, brown, red, purplish-blue) and often veined. The craftsman has turned these characteristics to their best advantage, skilfully illustrating the vigorous and untameable spirit of the horse and conveying a very real sense of movement. Together these eight horses form a superb collection, highly regarded by Chinese lovers of sculpture.

**Translated by Gu Weizhou**

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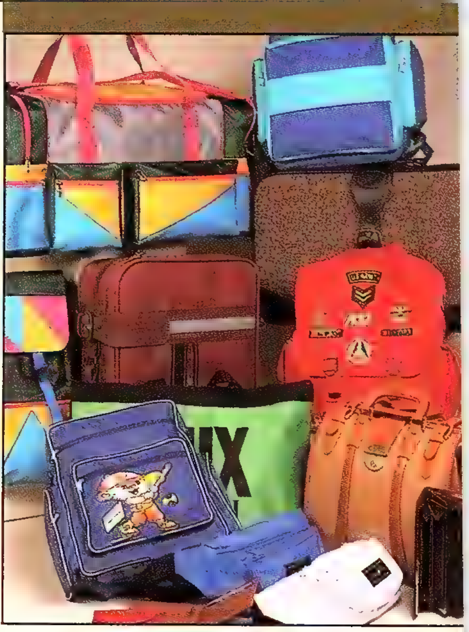

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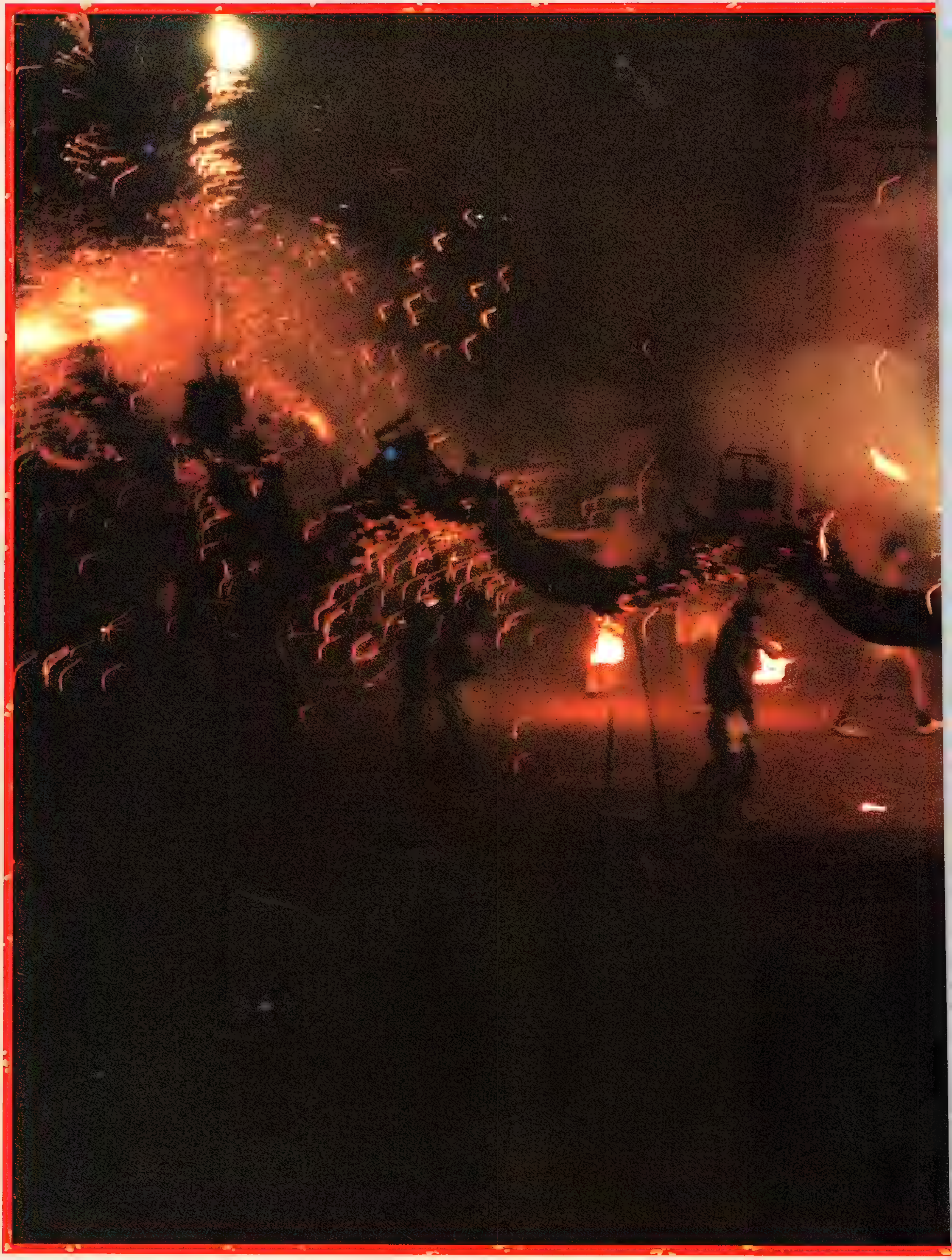
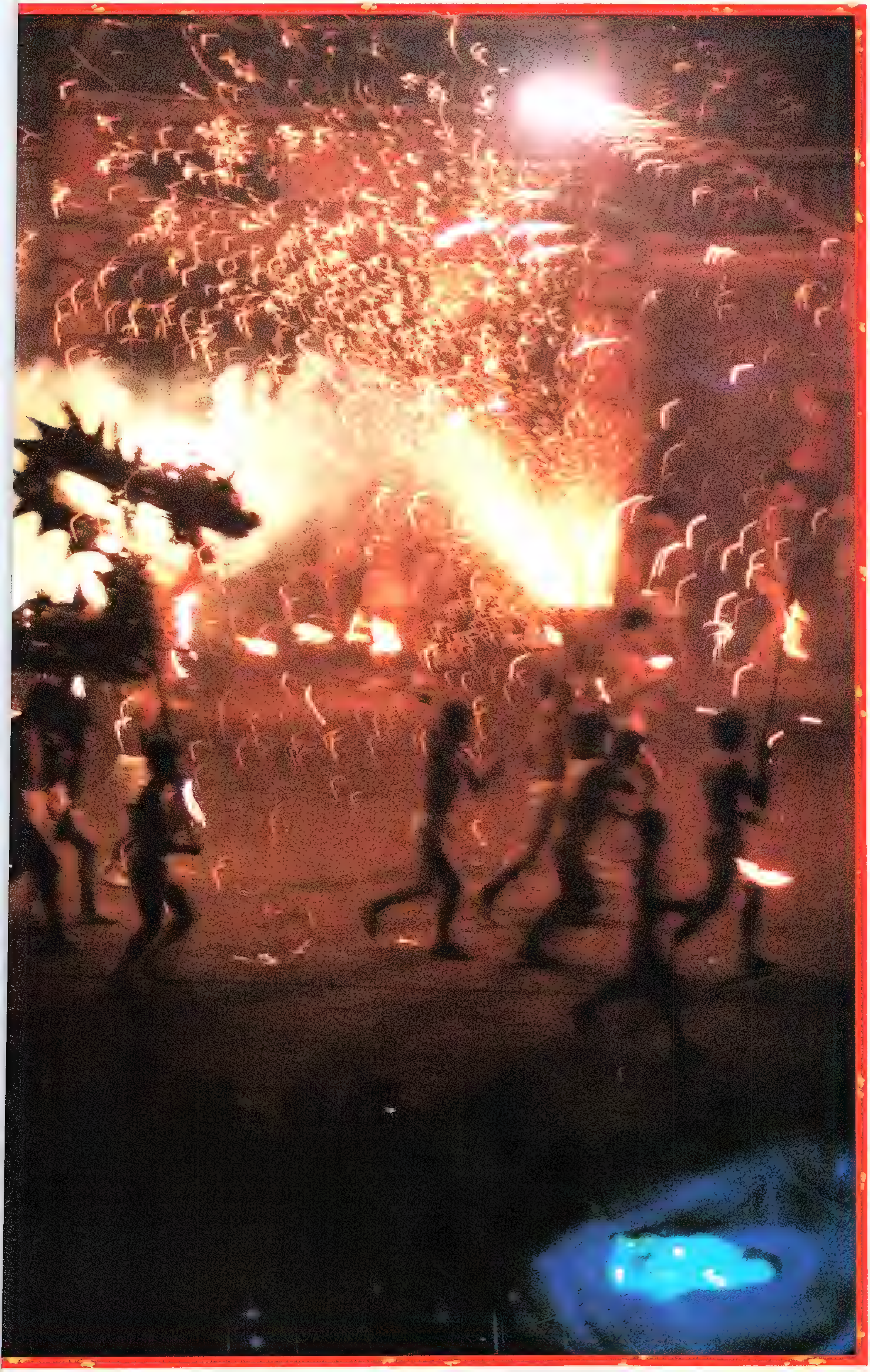




# 燒龍

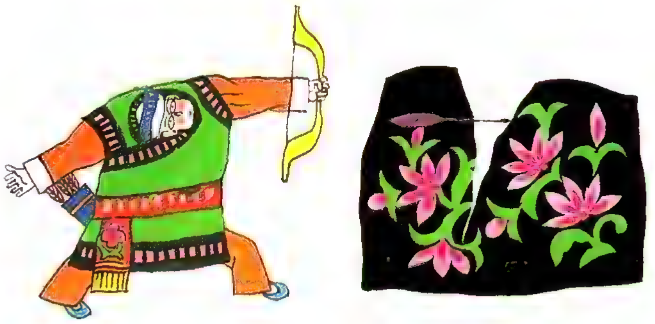
**PHOTOGRAPHER: DENG DADUAN**

On the fifteenth day of the first lunar month (the Lantern Festival, which usually falls in February), men and boys run through the streets of a southern town in a frenzied dragon dance. But this is no beast of cloth or paper – this is a true Fire Dragon!

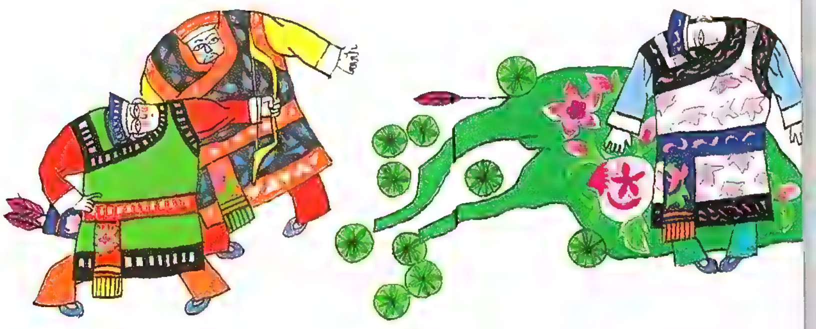
# Black Horse Exterminates the Nine-Headed Monster

ILLUSTRATED BY ZHANG JIE & ZHANG SHAOYING TEXT BY DONG KAN

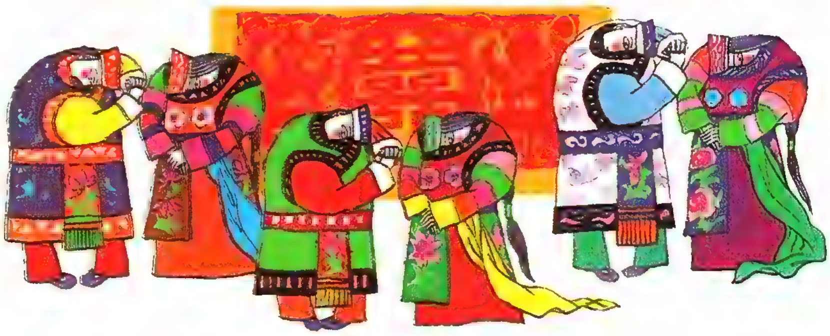
**This is a timely folktale about the horse, one of the twelve animals symbolizing the Twelve Earthly Branches in the Chinese calendar (Year of the Horse is from 27th January 1990 to 14th February 1991).**



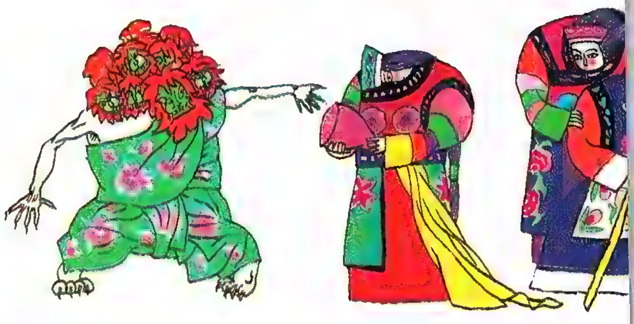
3. 'Black Horse' wanted to revenge the old woman, whose true son had been devoured by a nine-headed monster. Accordingly he travelled deep into the mountain where he shot an arrow into a large rock. The rock split down the middle and a man, 'Brother Rock', emerged from it.



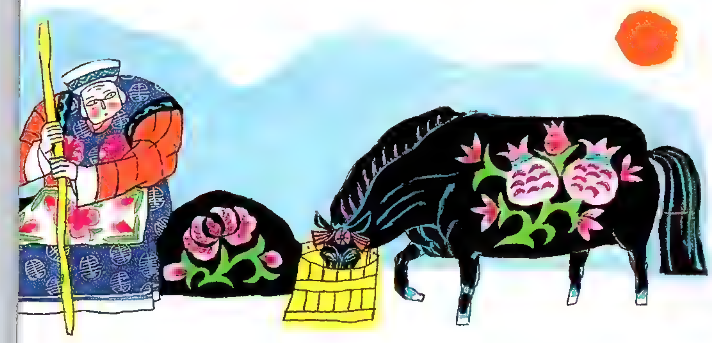
4. 'Black Horse' and 'Brother Rock' continued on their journey together, coming to a tall pine tree which they used for target practice. 'Who has shot my tree?' cried a man appearing suddenly. 'Black Horse' christened him 'Brother Log' and asked him to go with them.



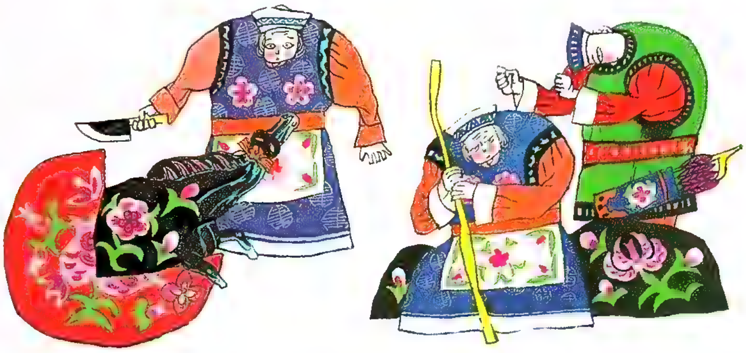
7. The three brothers found them so beautiful that they married them on the spot and brought the old woman to live with them. But their peaceful existence was disrupted by the arrival one day of the terrifying nine-headed monster when the brothers were out hunting.



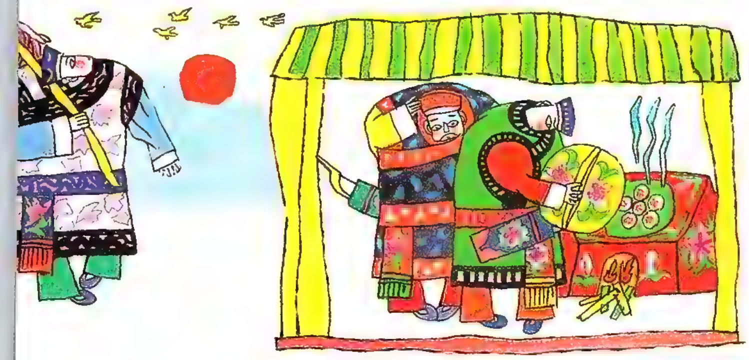
8. 'Shall I eat your flesh or drink your blood?' he shouted. 'Spare us and eat the meat of these wild animals instead implored the youngest girl. The monster did so and left.



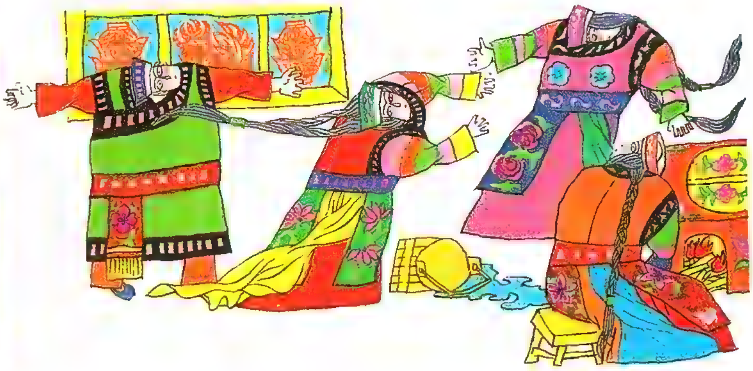
1. Once upon a time there lived an old woman whose only companion was a black mare about to foal.



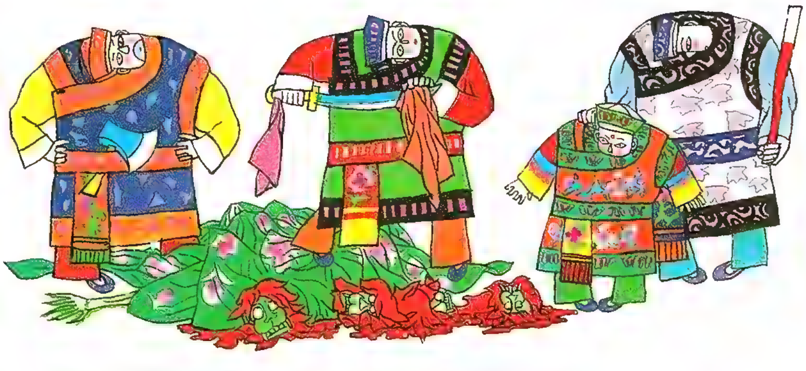
2. The great day arrived and the mare produced a large fleshy egg which hatched into a superb black colt. The colt lost no time in changing into a young man whom the old woman treated as a son, calling him 'Black Horse'.



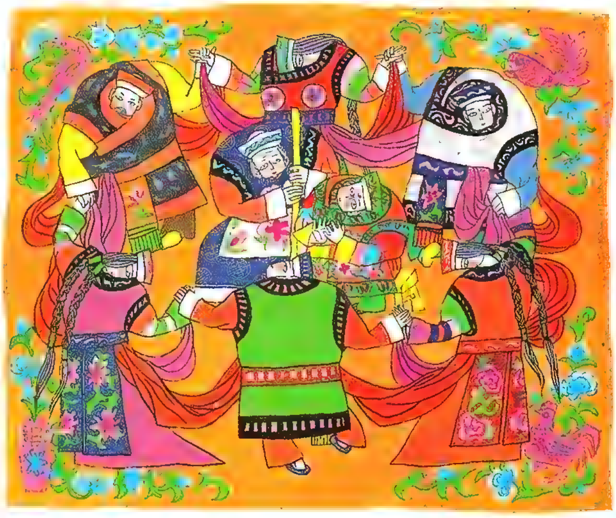
5. They all settled in the mountain and lived by hunting. Coming home one day they discovered a meal ready and waiting for them. After this had happened several days in a row, 'Black Horse' hid and saw three pigeons arriving....



6. ... pigeons which turned into three pretty girls. 'Black Horse' leapt up from the bed and surprised them: 'Who are you?' 'We are fairy maidens come to help you,' replied one of them.



9. The three brothers heard the story on their return from hunting and prepared an ambush, which was only partly successful, as 'Black Horse' managed to cut off just one of the monster's nine heads. The monster took refuge in a cave, where the three brothers, after a terrible fight, succeeded in cutting off the remaining eight heads one by one.



10. The terrible creature having finally met his end, the whole family danced with joy and relief. Now at last they could live in peace, bringing comfort to the old woman after all her misfortunes.

**Extract adapted from 'Black Horse Exterminates the Monster' from 'Picture-Book Tales of the Twelve Animals' published by Hebei Juvenile and Children's Publishing House**

# Of Clocks and Watches

**PHOTOS BY ER DONGQIANG & CHAN YAT NIN**
**TEXT BY LO KIT YI**

Wang Anjian and Chen Baodir are among Shanghai's collecto who have turned their homes into sma private museums. Chen Baoding, wh collects abacuses, appeared in our issu no. 114. Here we would like to introduc Wang Anjian, who collects clocks ar watches.

The home of 58-year-old Wang A jian in Yongxing Road houses over on hundred superb examples of antiqu Western and Chinese timepieces. A 2.5 metre-tall, century-old French grandfathe clock is the largest and oldest of its kind i Shanghai. A German clock, on the othe hand, with a diameter of less than on inch, is so small that it could be hidden i the palm of your hand. A French carriag clock, made in the nineteenth century, is glamorous gilded piece featuring tw rearing horses and carriage, with th clock incorporated in one of the wheels.

An American clock, also made in th nineteenth century, features a soldie leaning against it playing a flute, while British one, with a pirate painted below th face, was made to boost the sales c 'Pirate' brand cigarettes. These were th first cigarettes manufactured in China b the British-American Tobacco Company which set up a factory in Shanghai afte the 1911 Revolution. It has been said tha the clocks served their purpose quite successfully!

The face of an enamelled Swiss fob watch is decorated with an extra clock complete with pendulum. An eighteenth century German clock, if fully wound, can run for four hundred days and is considered by Wang to be as convenient as a modern quartz one.

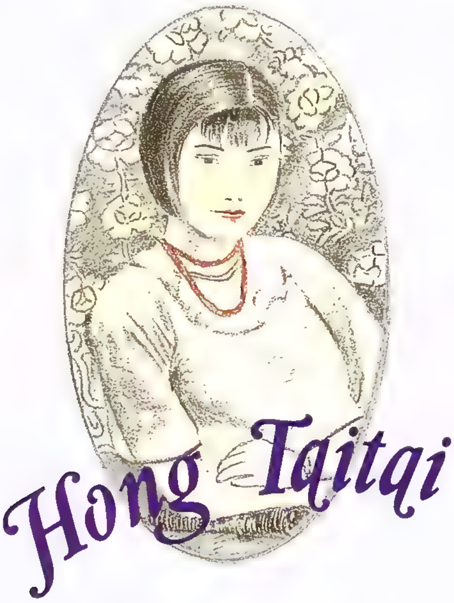
One of the rarest pieces in his collection is a four-centuries-old Chinese sundial. It is only slightly smaller than the Ming sundial used by the court attendants which still stands in front of the Forbidden City's Taihe Hall in Beijing. A set of 'Nanjing clocks' handcrafted in the Qing dynasty and still in full working order are among Wang's favourites.

Probably because of his present occupation as an employee of the Shanghai

ong-Distance Bus Transport Company,
ang now directs a lot of his energy
wards collecting clocks and watches
sed in various kinds of transportation.
ang, who started collecting in the fifties,
as also become something of an expert
repairing timepieces. Take the French
randfather clock for example. It has
roken down several times and was such
nuisance that its former owner con-
dered keeping just its outer wooden
ase and turning it into a closet. Wang
ought it in the end for RMB 120 yuan and
xed it so that it now runs very well.
mong the countless timepieces that
ang has repaired are three Qing palace
locks from the Nanjing Museum.

**ranslated by M.K.**

1949



# Hong Taitai

**Cheng Naishan's work is set against a single background, that of Shanghai in all its guises and at all levels, warts and all. The essence of the city, its cosmopolitan history and complex social framework, breathes through her every word and line. As Bi Shuowan says in his preface to the book from which the present short story is taken: 'Perceptive, objective, penetrating, compassionate and various, she has as it were poured herself bodily into the evocation of the lives and loves, the destinies and the emotional entanglements of the industrial and business families of China's greatest conurbation....'**

**Born in Shanghai in 1946, Cheng Naishan is rapidly gaining popularity in China. A graduate of Shanghai's Education Institute, she started work as an English teacher in a middle school in Shanghai. Her first piece, *The Song Mother Taught Me*, was published in *Shanghai Literature* in 1979, and dozens of short stories have followed. She has also published novellas including *The Blue House* and *The Three Silver Coins in the Fountain*.**

**We present, in its entirety, Cheng Naishan's *Hong Taitai*, the story of a born survivor, which first appeared in the *People's Daily* in 1986.**

Everybody called her Hong Taitai[1]. Fifty years ago that name was celebrated throughout Shanghai society. A party marking a baby's first month of life, a wedding banquet or a birthday all fell short of perfection if Hong Taitai was not in attendance. There was a period after 1949 when the words "Hong Taitai" seemed redolent of mothballs, as if they had been shaken from a camphorwood chest. But within the circle of the few rich families in Shanghai, for example, they still carried a good deal of weight right up until the "great proletarian cultural revolution" of the 1960s. In Shanghai, one had one's own little circle of happiness. And no matter how the storms raged outside, as long as one had three meals a day and stuck to one's own affairs, and thanks to the government policy of buying out the bourgeoisie, one could rest assured of eating at the Park Hotel today, the "Maison Rouge" or Jade Buddha Temple tomorrow. No one would interfere. It was a very active period for Hong Taitai. The managers of both the public and private sections of the big restaurants and hotels all knew her; she was a very warm person. If Hong Taitai came forward to do the honours for a banquet on some special occasion, it would be reasonably priced but ample. And the food would be something special, quite out of the ordinary.

My first impression of her dates from my tenth birthday.

I was the ninth child in the family, nicknamed "Jiujiu", or "Little Ninth". My parents were in America. When they left they had been afraid that I was too small to make such a long trip and would be in the way. Then the situation had changed, unexpectedly and so greatly, and I was left behind in Shanghai for good to live with my eldest brother and his wife. My brother was 21 years older than I and often joked that he could have fathered a child my age. He did spoil me as if I were his own daughter. Fatherliness in an eldest brother has always been the Chinese way.

The day of my tenth birthday they did things up a bit on my account, though it was nothing more than noodles and a few dishes. In those days my brother and sister-in-law were rather careful of appearances. They couldn't have competed with Hong Taitai at any rate; she was the wife of a bourgeois. Brother and his wife, no matter what, were subject to their work units, and they had to be careful. So they did no more than invite the brothers and sisters still in Shanghai over for an ordinary family dinner.

We had just sat down – we hadn't even got around to pouring the wine – when there was a knock at the door, and a voice, vivacious and sweet, was heard, "I've come to beg a bowl of birthday noodles".

"It's Hong Taitai!" My sister-in-law gasped, startled, and pushing back her chair she fled into her room to change her dress. "That's h thoughtful she is". My brother hastened to op the door; sisters and sisters-in-law busi themselves getting an extra bowl and cho sticks, bustling and rushing about. Thinki back on it now, this Hong Taitai's entran into my life was strangely like that of t domineering Wang Xifeng in 'A Dream of R Mansions',who always announced her arrival the scene with some arresting remark like: " sorry I'm late welcoming visitors from afar!" T exact words were so confident and hearty; s had an air of being completely at home.

"Hong Taitai!" The family stood to greet he

"Ah, I made it on time," Hong Taitai sai removing her white kid gloves. She wore square of checked wool on her head, the en so long they fluttered with her every moveme adding immensely to her charm. When she to off her full-length cashmere coat, she wa wearing a claret-coloured *qipao*[2] underneath, phoenix embroidered in gold thread down th front dazzling in its brilliance. In the 1950s suc elegance had become a rare sight for anyon let alone a child such as myself who had as y seen nothing of the world. This sudden man festation of such a gorgeously-dressed beau took my breath away.

She sat down next to me and pressed a re envelope into my hand. There was a shinin golden character glued to the envelope – longevity – but because it was in the trad tional, complicated form, it took me a moment t recognize it At that time such red envelopes used for giving presents of money to children o special occasions, were no longer on sale Hong Taitai said she had glued it togethe herself of red paper; the character was also he own handiwork.

"Hong Taitai, really, you shouldn't pu yourself out of pocket over Jiujiu's birthday She's a child." My sister-in-law had change and come back out, and though she was much younger than Hong Taitai, she looked faded beside her. The only thing one noticed in tha whole room was that brilliant combination of red and gold: dazzling, but pleasingly so!

"Mr Hong and I are old friends of your parents. I went to see Jiujiu at the hospital the day she was born. She was so alert and bright-eyed, such personality, not like most babies. When the nurse brought you in you were as pink as a glutinous rice dumpling." She described it vividly, and I was enthralled.

"At first your parents planned to come for you after a while, but now look.... They must miss you terribly. I pity you that your mother isn't here. So though I pay no attention when one of your brothers or sisters has a birthday, Jiujiu is different; I have to come to celebrate your tenth birthday, to stand in for your mother and raise a glass to you, wishing you long life!" Her words warmed my heart.

After the meal, my brothers and sisters put on some music, 'A Rose for You', a Xinjiang folk song quite popular at the time, and the brothers and brothers-in-law all surged toward Hong Taitai. But she frowned, and with a graceful flick of the hand in which she held a cigarette, said, "Put on Bing Crosby. We old folks like the old songs." When that bewitching voice was heard, she laid aside her cigarette and began, tripping lightly, to dance. As she danced, the side slits in that claret *qipao* rose and fell, now hiding, now revealing her graceful legs. I really hoped I might grow up a bit faster and be all that she was: full of life, charming, beautiful.

When all the guests had gone, I took out the red envelope she had given me and counted: forty yuan! Forty yuan in those days!

"A grand gesture. Mr Hong is the only one who could afford her," Sister-in law said, pouting her lower lip. "What a memory she has. How could she remember Jiujiu's birthday, let alone that it was her tenth!"[3]

"That's her stock-in-trade." Having said that, brother added sympathetically, "Her lot is a hard one, too. If she'd been born into a good family and got an education, she'd certainly have done well, an intelligent person like that."

Only later did I find out that Mr Hong was in the raw silk business and when Mrs Hong took up with him, he was already quite successful. He had a wife and family, but he rented a small house in the western district of Shanghai and lived there with Hong Taitai. She it was he took everywhere with him, thus in everybody's mind, she was "Hong Taitai". But there was talk, both out in the open and on the sly, some of it not very complimentary. As for the true facts of Hong Taitai's background, no one was able to find out. Even the Hong's housemaid, Aju, knew only that one night, carrying a white leather bag, she had arrived with Mr Hong and had been there ever since. It was said that Hong Taitai was a good cook, and Mr Hong had grown pink and stout under her care. Almost overnight she became well known; Mei Lanfang[4] and Zhou Xuan[5] both were guests in the Hong family parlour. For a time, the house was filled with important guests every day. It seemed that this Hong Taitai had "arrived" in society the same way – a white leather bag in hand. And with her arrival, Mr Hong's business expanded.

My second meeting with Hong Taitai occurred while I was in senior middle school, at Mr Hong's memorial service. Elder Brother was the natural representative of our family and took me along on the strength of my having been the recipient of Mr Hong's forty-yuan birthday gift. The service was held at the International Funeral Home. There were leading comrades from both the Chinese People's Political Consultative Conference and the Association of Industry and Commerce present. As we entered, I saw Hong Taitai dressed in a black taffeta *qipao* with close-fitting sleeves, wearing a pair of the black leather pointed-toe shoes that were extremely popular in the sixties. Though there were indications that she was putting on weight, her graceful waist made her appear as lovely as ever. She walked composedly among those who had come to pay their condolences, greeting those who ought to be greeted, nodding to those who needed nodding to. The grief weighing on her made her seem even more dignified and noble. On the hairnet holding the thick tresses was a spray of pure white orchids, giving her a very refined air. As soon as her glance fell on us, she hurried to greet us.

"Jiujiu, you've become a young lady." Her gentle voice dispelled the dread I felt in this venue of eternal parting. "You're the next generation. Wear a yellow flower."[6] Her soft white hand fastened the yellow bloom to my blouse. She began to speak of all Mr Hong's good qualities, and as she spoke she grew sad and dabbed at the tears in the corners of her eyes with a linen handkerchief. By comparison with the main wife, weeping and wailing to one side, she appeared to be more highly bred, more worthy of the title Mrs. Yet in the end it was mere similitude, for when the formalities began, she conscientiously peeled off to one side, a mourner who knew her place.

"Hong Taitai will suffer now! This is really difficult for her!" The other mourners commented surreptitiously among themselves.

"Yes, Mr Hong was a man among men. But was he willing to entrust the family property to Hong Taitai? Naturally, it was safer with his wife. With him gone, Hong Taitai is left with nothing, not even a last word. It's hard for her."

Hearing such talk, looking at the lovely black-garbed Hong Taitai, I thought of Chen Bailu in Cao Yu's play *Sunrise*.

Once Mr Hong died, we saw little of Hong Taitai. In the adults' eyes, she was, after all, a woman of uncertain past!

In a twinkling, I was twenty years old. The celebration was still a family affair. Recalling the gaiety of ten years ago, I couldn't help thinking of Hong Taitai. I accused Elder Brother of being a snob, but he said I was naive. As we locked horns, there was a soft knocking at the door. It was Hong Taitai's maid, Aju, a woman about thirty years old from Shaoxing. She was carrying a red-lacquered tray, which held a specially prepared duck. Attached to the duck was a glittering gold *shou* character – longevity – exactly like the one I had received ten years before.

"Hong Taitai's indisposed, so she sent me to convey her best wishes to Jiujiu. She prepared the duck herself," Aju rattled off as instructed. One could see she had learned it off by heart before she came. Everyone asked after Hong Taitai, and Aju stammered, "The house has been let out. Hong Taitai has a second-floor room with a balcony and a room on the first floor for me and the kitchen. It's enough for the two of us; it's fine, just fine. Goodbye now." With that she made her escape.

Everybody began to inspect the duck. It lacked nothing in appearance, fragrance or flavour. It was then the three hard years of natural calamities. A duck such as this one would cost at least ten yuan on the black market. At the same time that we were saying what a crime it was to eat Hong Taitai's food, we were all scrutinizing the duck. It was lean. It was quite possible that it was one Aju had stood in line all night to buy, in which case it wouldn't have cost much more than two yuan. Since it had been personally cooked and sent over specially, it seemed to be worth much more than that. But the gift was small after all, so she didn't appear in person. "She's a very capable woman!" agreed everyone.

Not long after, the tempest[7] blew up in 1966, and people could hardly fend for themselves, much less worry about Hong Taitai.

Two years passed, and things became relatively quiet. I happened to be walking by Hong Taitai's one day, and looking up at her balcony without thinking, I suddenly discovered the old familiar curtain fabric. Spurred by this, I headed upstairs. A young man wearing a work overall with "work safely" printed on it barred my way and asked in a rough manner. "Who are you ? Who are you looking for?" "I'm looking for Hong Taitai," I stammered out. I regretted that as soon as it was out. To call someone "taitai" in those days was to invite criticism.

Unexpectedly, he sang out, "Hong Taitai, someone to see you," and led me upstairs.

"Jiujiu!" Hong Taitai welcomed me with surprise and pleasure and wiped away tears, moved. How rare in those days, a genuine sigh and embrace. I leaned against her bosom and cried.

The room was still furnished with French-style furniture. The mirror was covered with pictures of leaders, the best method of protecting mirrors in those days. Aju brought tea, and I had just said, "Thank you, Aju," when Hong Taitai corrected me softly, "Call her Sister Aju. I've adopted her." That guy on the stairs was Aju's husband.

Hong Taitai was wearing a blue Chinese-style cotton jacket. With her hair cut short, in revolutionary fashion, she looked much like someone who would be principal of an elementary school.

"Thanks to their moving in with me, no one dares bother me. The house was ransacked till there was not even one yuan left and I was half-dead myself. As I was crying over it, Aju came and said we should bring her man to live with us; he was a worker and no one would dare bully me then. I said I didn't want to involve them in my troubles, but she said, 'Anyway I'm a servant. Even if worst came to worst I'd still be a servant. I'm not afraid.' I'm so grateful to Aju and her family!"

"Hong Taitai," Sister Aju cut her short, embarrassed.

"I've told you before, don't call me Hong Taitai. Call me mother."

"Ah," Aju laughed ingenuously. "I can't do it. I'm not used to it."

"I get only 18 yuan a month for living expenses, so I have to depend on the two of them to take care of me, and they have two children of their own." Hong Taitai sighed deeply. "Ai, how could I have come to this! If I had only gone out to work earlier on, I wouldn't have got into this predicament, no income at all!"

Hong Taitai kept me on to dinner. She hadn't been able to break that habit. With Aju, her husband and their two lovely, innocent daughters, plus Hong Taitai and myself, there were six gathered round the square table. It was a home-style meal of two dishes and a soup with an additional plate of scrambled eggs in my honour. The bluish glow of the eight-watt fluorescent tube shone gently on us. Hong Taitai now and again put some food into the children's bowls with her chopsticks, very grandmotherly. I thought I heard them call her "Nanna", and I found it very strange. "They mean mother's mother," Hong Taitai explained. "I like them to call me that." The children, seeing their opportunity, purposely raised a chorus of "Nanna", and Hong Taitai beamed. I sensed that she had never before laughed so contentedly. Her son-in-law stolidly scooped in his food without saying a word. But when I was taking my leave he dashed ahead turning on the stairway lights all the way down. "My son-in-law hasn't any education; he's a bit rough, but he's a very good man," Hong Taitai told me softly. "There's no need to be afraid of him."

When I got back and told my brother and sister-in-law what had happened, they expressed great admiration for Hong Taitai. "That Hong Taitai, she can take the bad with the good. What an incredibly capable woman!"

Later I got married. Tied down to housework and child, I hardly made the effort to see my brother and sister-in-law, let alone Hong Taitai.

In 1982, my parents made their first visit back to Shanghai from the US. All the old friends gathered, and of course Hong Taitai was invited as well. During the "cultural revolution" many of them had lost touch with each other, and they were glad to renew relationships, but though it grew quite late, Hong Taitai still didn't appear.

"Where's Hong Taitai? We're waiting for her reappearance in society."

"Ah, didn't you know, she's a famous slowpoke."

Just as we were really growing anxious, she arrived, accompanied by Aju. She was wearing a downy mohair coat over a close-fitting black satin jacket, and though her hair was raven black, you could tell it had been dyed. Yes, she had aged some, but she was as graceful and refined as ever. The company rose to greet her, but she pushed Aju forward, "My adopted daughter."

When it came time to eat, no place had been set for Aju.

"Aju, go out and have a bowl of noodles and come back for Hong Taitai in two hours," we suggested.

"Just squeeze together a bit," said Hong Taitai, pulling Aju to the table and asked the waiter to bring another bowl and chopsticks. The others were rather startled; the atmosphere grew somewhat embarrassed. Though society as a whole had changed, such circles still clung to iron-clad rules. Before all the hot dishes had been served, Hong Taitai got up to leave, saying she had something to do.

The gathering fell to discussing her.

"How could she take a servant into the family? She must be crazy!"

"Well, it's not so surprising. Her own background is more or less the same."

"That's what happens when one lives with servants. You become petty and overlook etiquette."

These dreadful comments, served up with the food and drink, dropped airily from their mouths. I hastily gathered up my child and left.

A few days ago, a woman friend of mine moved by chance to a place in Hong Taitai's lane, and I dropped by to see her, since I was in the neighbourhood.

She welcomed me happily, "Jiujiu's come!" Her silver hair made her look kinder than ev
She said she no longer dyed it. "I'm getting o
and it doesn't turn out well anymore," she sa
patting her hair. Sister Aju politely brought t
and sweets for me.

"Jiujiu thinks of me. Of the old crow
you're the only one who thinks of coming to s
me. How big is your son now?"

"Ten." As I said it, I remembered my ov
tenth birthday and told her how struck I h
been by her beauty.

She smiled wanly. "That's past."

She told me that in the beginning a few c
friends still came to see her. Now everythi
was back to normal after the "cultural rev
lution". There were even mahjong parties a
dancing, but she was done with it all, becau
her stiff old legs couldn't manage it now.

"Actually it's all a waste of money and tim
Aju is so busy. I can't do much to help her, bu
can knit a few sweaters, to thank her for bei
so good to me. They're extremely frugal the
selves, but they know my delicate appetite, a
there's always one dish especially for me
each meal. There aren't many daughters
even natural-born ones – like that." S
touched my sleeve, speaking emotionally, whi
her hands never ceased their work on the sm
sweater she was knitting.

"Mother Hong, what are you making?"
passing neighbour stopped in.

"My granddaughter's having her baby a
day now. I'm knitting it a little sweater."

"Well! The fourth generation! You're ve
lucky, Mother Hong!"

"Yes, I am," Hong Taitai replied co
tentedly, and she smiled.

**Translated by Janice Wickeri**

**Taken from the collection entitled *The Blue Hous* and reproduced by kind permission of Panda Book Chinese Literature Press, Beijing**

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[1] Taitai is the traditional term for Mrs or wife, which fell into disuse after 1949 as being considered a very bourgeois title and was severely discouraged during the "cultural revolution". The Chinese term is retained here, rather than replaced with the English "Mrs" to call attention to this connotation, which the term "Mrs" lacks.

[2] Traditional high-necked, close-fitting Chinese dress.

[3] According to Chinese custom, birthdays marking a full decade are the most important.

[4] A Beijing opera star.

[5] A popular film star.

[6] Flowers, real or artificial, are worn as symbols of mourning.

[7] The "cultural revolution".

# Go For Action

## GO FOR "DRAGON-FLY" BADMINTON SHOES

## 蜻蜓牌球鞋蜚聲海外

"Dragon-fly" badminton shoes have been manufactured by the Beijing No. 1 Rubber Factory since 1971. The factory had developed more varieties of products over the past years and from time to time efforts had also been made to upgrade the product quality. Shoes made by the factory include two categories, those with mould-pressed soles and those with roller-made soles. The shoes come in a wide range of variety including badminton shoes, tennis shoes, basketball shoes, volleyball shoes and field and track shoes.

Among the numerous varieties, "Dragon-fly" 4602A badminton shoes are specially developed for Chinese badminton players taking part in international tournaments. Made of the finest materials with elaborate workmanship, they are comfortable, springy and wear-resisting, they have become favourite footwear for athletes at home and abroad. The Chinese national badminton team has won several important international competitions including the Thomas Cup in 1982 and the Uber Cup in 1983. The success of the badminton team is to a large extent attributed to the "Dragon-fly" badminton shoes they wore.

"Dragon-fly" badminton shoes are now sold to Southeast Asia, Africa and Europe. They have established ready markets in these regions. We welcome businessmen from all over the world to do business with us. Please contact our office for details and orders.

北京市橡膠一廠從一九七一年開始生產蜻蜓牌球鞋，以產品式樣不斷更新、球鞋質量好而著稱。產品分模壓底和滾筒底兩類，並有羽毛球鞋、網球鞋、籃球鞋、排球鞋、田徑鞋等多種式樣。

例如蜻蜓牌4602 A 羽毛球鞋，由高明技師特爲國家羽毛球運動員專門設計，經過幾十次試穿和改進方確定楦型，選料優良，造工精細，堅固耐用，彈性好，穿着舒適，適應各種動作，成爲羽毛球運動專門體育用品，爲國內外羽毛球愛好者所喜愛。中國羽毛球隊自參加國際比賽以來，曾多次奪魁，並於一九八二年、一九八四年、一九八六年分別奪得湯姆斯杯和尤伯杯，如此神功，亦與選用蜻蜓牌羽毛球鞋有密切關係。

蜻蜓牌羽毛球鞋，深受外國朋友喜愛，蜻蜓牌各種球鞋已經近銷東南亞國家，遠銷非洲、歐洲。目前爭購訂貨已是供不應求。今後將繼續努力，增加花色品種，適應國際市場的各種需求。

蜻蜓牌

DRAGON-FLY

BliC

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Cable: 'INDUSPK' Beijing
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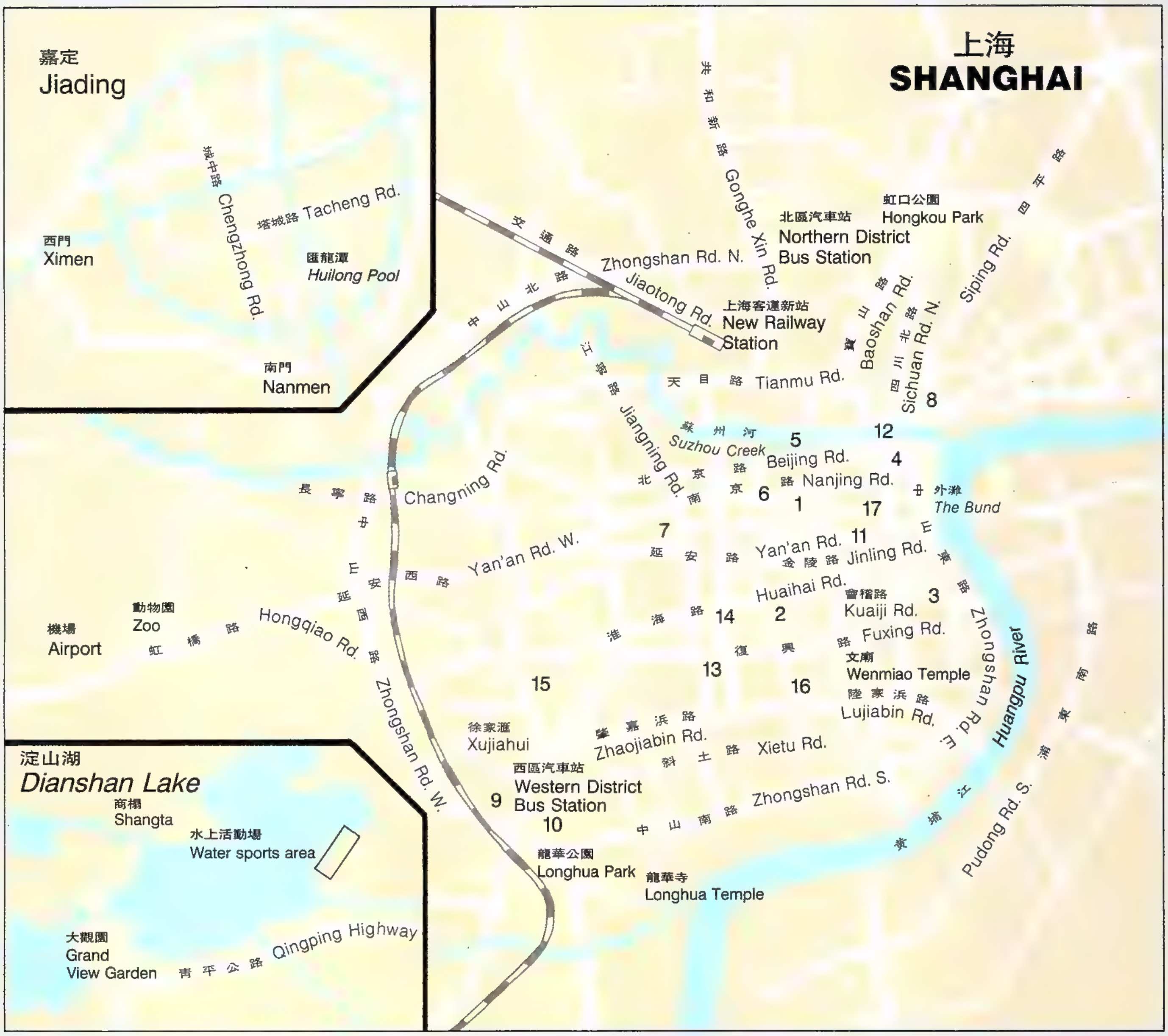
### Train Schedules
### Nanjing–Shanghai–Hanghou

| 95 Exp. | 93 Exp. | 81 Exp. | 91 Exp. | Train No. / Station | 92 Exp. | 82 Exp. | 94 Exp. | 96 Exp. |
|---|---|---|---|---|---|---|---|---|
| | | | 08:18 | **Nanjing West** | 17:53 | | | |
| | | | 08:35 | **Nanjing** | 17:43 | | | |
| | 08:22 | 14:27 | — | **Wuxi** | — | 13:36 | 07:24 | |
| | — | 15:12 | — | **Suzhou** | — | 13:03 | — | |
| 05:20 | 09:58 | 16:41 | 12:13 | **Shanghai** | 13:50 | 11:37 | 05:40 | 20:05 |
| 09:18 | | 20:50 | | **Hangzhou** | | 07:36 | | 16:15 |

### Average Climatic Conditions in Shanghai

| | Jan. | Feb. | Mar. | April | May | June | July | Aug. | Sept. | Oct. | Nov. | Dec. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Temperature (°C)** | 3.5 | 4.6 | 8.3 | 14.0 | 18.8 | 23.3 | 27.8 | 27.7 | 23.6 | 18.0 | 12.3 | 6.2 |
| **Rainfall (mm)** | 44.0 | 62.6 | 78.1 | 106.7 | 122.9 | 158.9 | 134.2 | 126.0 | 150.5 | 50.1 | 48.8 | 40.9 |


上海
SHANGHAI
嘉定 Jiading
城中路 Chengzhong Rd.
塔城路 Tacheng Rd.
西門 Ximen
匯龍潭 Huilong Pool
南門 Nanmen
交通路 Jiaotong Rd.
中山北路 Zhongshan Rd. N.
共和新路 Gonghe Xin Rd.
北區汽車站 Northern District Bus Station
虹口公園 Hongkou Park
四平路 Siping Rd.
寶山路 Baoshan Rd.
上海客運新站 New Railway Station
四川北路 Sichuan Rd. N.
天目路 Tianmu Rd.
江寧路 Jiangning Rd.
蘇州河 Suzhou Creek
北京路 Beijing Rd.
南京路 Nanjing Rd.
外灘 The Bund
長寧路 Changning Rd.
延安西路 Yan'an Rd. W.
延安路 Yan'an Rd.
金陵路 Jinling Rd.
淮海路 Huaihai Rd.
會稽路 Kuaiji Rd.
復興路 Fuxing Rd.
文廟 Wenmiao Temple
陸家浜路 Lujiabin Rd.
中山東路 Zhongshan Rd. E.
Huangpu River
黃浦江
浦東南路 Pudong Rd. S.
動物園 Zoo
機場 Airport
虹橋路 Hongqiao Rd.
中山西路 Zhongshan Rd. W.
徐家滙 Xujiahui
肇嘉浜路 Zhaojiabin Rd.
斜土路 Xietu Rd.
西區汽車站 Western District Bus Station
中山南路 Zhongshan Rd. S.
龍華公園 Longhua Park
龍華寺 Longhua Temple
淀山湖 Dianshan Lake
商榻 Shangta
水上活動場 Water sports area
大觀園 Grand View Garden
青平公路 Qingping Highway
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16
17

1. Renmin Park 人民公園
2. Fuxing Park 復興公園
3. Yuyuan Garden 豫園
4. Peace Hotel 和平飯店
5. Huaqiao Hotel 華僑飯店
6. Guoji (Park) Hotel 國際飯店
7. Shanghai Exhibition Hall 上海展覽館
8. Shanghai Mansions 上海大廈
9. Huating Guesthouse 華亭賓館
10. Stadium 體育館
11. Museum 博物館
12. Friendship Store 友誼商店
13. Wenhua Square 文化廣場
14. Former Residence of Sun Yat-sen 孫中山故居
15. Former Residence of Soong Ching Ling 宋慶齡故居
16. Former Residence of Zhou Enlai 周恩來寓所
17. Antiques and Curios Store 文物商店

**Train Schedules**
**Shanghai–Zhengzhou–Xi'an–Urümqi**

| 176/177 F.T. | 182/183 F.T. | 138/139 F.T. | 52/53 Exp. | Train No. Station | 54/51 Exp. | 137/140 F.T. | 181/184 F.T. | 175/178 F.T. |
|---|---|---|---|---|---|---|---|---|
| 22:41 | 20:05 | 06:18 | 12:07 | **Shanghai** | 23:12 | 22:00 | 12:03 | 17:54 |
| 00:05 | 21:21 | 07:49 | — | **Suzhou** | — | 20:46 | 10:55 | 16:32 |
| 00:45 | 22:02 | 08:40 | 13:53 | **Wuxi** | 21:36 | 20:05 | 10:10 | 15:52 |
| 03:55 | 01:00 | 12:19 | 16:42 | **Nanjing** | 18:50 | 17:03 | 06:49 | 12:53 |
| 06:56 | 03:55 | 15:09 | 19:15 | **Bengbu** | 16:20 | 13:54 | 04:02 | 09:55 |
| 10:19 | 06:46 | 18:45 | 21:46 | **Xuzhou** | 13:41 | 10:51 | 01:22 | 06:34 |
| 14:28 | 10:58 | 22:50 | 01:41 | **Kaifeng** | 09:33 | 06:35 | 20:56 | 02:14 |
| 15:43 | 12:14 | 00:07 | 02:57 | **Zhengzhou** | 00:28 | 05:30 | 19:51 | 01:08 |
| 13:59 | To Chengdu via Xiangfan | 02:42 | 05:02 | **Luoyang** | 06:12 | 03:18 | From Chengdu via Xiangfan | 22:49 |
| 20:12 |  | 08:16 | — | **Mengyuan** | — | 21:46 |  | 17:28 |
| 01:16 |  | 10:37 | 11:46 | **Xi'an** | 23:28 | 19:32 |  | 15:13 |
| 04:31 |  |  | 14:37 | **Baoji** | 20:59 |  |  | 11:58 |
| 15:46 |  |  | 00:16 | **Lanzhou** | 11:11 |  |  | 23:17 |
| 20:40 |  |  | — | **Xining** | — |  |  | 18:28 |
|  |  |  | 13:45 | **Jiuquan** | 17:23 |  |  |  |
|  |  |  | 01:50 | **Liuyuan** | 10:37 |  |  |  |
|  |  |  | 06:48 | **Hami** | 05:14 |  |  |  |
|  |  |  | 15:01 | **Turpan** | 21:32 |  |  |  |
|  |  |  | 18:08 | **Urümqi** | 18:23 |  |  |  |

**Train Schedules**
**Shanghai–Hangzhou–Guangzhou**

| 209 F.T. | 49 Exp. | Train No. Station | 50 Exp. | 210 F.T. |
|---|---|---|---|---|
|  | 08:04 | **Shanghai** | 21:24 |  |
| 09:02 | 12:45 | **Hangzhou** | 16:52 | 20:14 |
| 12:43 | 16:26 | **Jinhua** | 13:22 | 15:50 |
| 19:25 | 22:21 | **Yingtan** | 07:19 | 09:46 |
| — | 00:28 | **Xiangtan West** | 04:31 | — |
| 04:20 | 04:47 | **Pingxiang** | 00:16 | 23:42 |
| 07:08 | 06:43 | **Zhuzhou** | 22:32 | 21:45 |
| 09:20 | 08:45 | **Hengyang** | 20:19 | 19:26 |
| 16:18 | 15:08 | **Shaoguan** | 13:56 | 12:30 |
| 20:26 | 19:00 | **Guangzhou** | 10:00 | 08:00 |

**Train Schedules**
**Beijing–Jinan–Nanjing–Shanghai**

| 119 F.T. | 123 F.T. | 161 F.T. | 21 Exp. | 13 Exp. | Train No. Station | 14 Exp. | 22 Exp. | 162 F.T. | 124 F.T. | 120 F.T. |
|---|---|---|---|---|---|---|---|---|---|---|
| 15:23 | 09:00 (From Tianjin) | 21:10 | 21:55 | 14:40 | **Beijing** | 09:01 (Next day) | 12:54 (Next day) | 18:25 | 07:40 (To Tianjin) | 11:40 |
| 17:28 | 09:28 | 23:14 | — | — | **Tianjin West** | — | — | 16:18 | 07:16 | 09:42 |
| 21:06 | 12:56 | 03:02 | — | — | **Dezhou** | — | — | 13:05 | 04:06 | 06:14 |
| 22:49 | 14:53 | 04:55 | — | — | **Jinan** | — | — | 11:15 | 02:23 | 04:31 |
| 23:58 | 16:05 | 06:03 | — | — | **Tai'an** | — | — | 10:00 | 01:04 | 03:12 |
| 01:17 | 17:22 | 07:27 | — | — | **Yanzhou** | — | — | 08:43 | 23:40 | 01:50 |
| 04:03 | 20:37 | 10:24 | — | — | **Xuzhou** | — | — | 06:16 | 21:09 | 23:15 |
| 06:44 | 23:19 | 13:10 | — | — | **Bengbu** | — | — | 03:24 | 18:14 | 20:38 |
| 09:50 | 02:33 | 16:05 | — | — | **Nanjing** | — | — | 00:34 | 15:12 | 17:55 |
| 10:45 | 03:30 | 17:03 | — | — | **Zhenjiang** | — | — | 23:15 | 13:57 | 16:45 |
| 12:35 | 05:18 | 19:00 | — | — | **Wuxi** | — | — | 21:13 | 12:01 | 14:50 |
| 13:18 | 05:59 | 19:40 | — | — | **Suzhou** | — | — | 20:33 | 11:21 | 14:09 |
| 14:36 | — | 20:48 | — | — | **Shanghai West** | — | — | 19:10 | — | 12:58 |
| 19:08 (To Hangzhou) | 07:55 |  | 14:54 (Next day) | 07:39 (Next day) | **Shanghai** | 16:02 | 19:55 |  | 09:48 | 08:38 (From Hangzhou) |

Exp – Express F.T. – Fast through passenger train

# Shanghai's Historic Monuments and Gardens

Shanghai has long been renowned as a flourishing commercial centre, crammed with skyscrapers, shops and people. But it also has its share of monuments and scenic spots which no visitor to the city should miss.

## Yuyuan Garden

This large old park covering an area of 2,000 square metres is Shanghai's only fully-restored classical Chinese garden. Work was begun on it in 1559 during the Ming dynasty. Located behind Jiuqu (Nine Bend) Bridge in the southern section of Shanghai, it contains over thirty pavilions and a maze of pathways, corridors and stairs. White curving walls with dragons carved on top of them divide the park into sections. There are also splendid examples of carved bricks depicting flowers, animals and legendary scenes and many ornamental windows in a wide variety of designs.

South of the Yuyuan Garden is the Yuyuan Market (Old City God Temple) whose winding lanes are lined with interesting small shops mainly selling local delicacies.

## Yufo Monastery

The famous Yufo (Jade Buddha) Monastery in the Putuo District was built during the reign of Qing Emperor Guangxu (1875–1908). It houses a jade sculpture of Sakyamuni in a seated position, 1.9 metres high by 1.34 metres wide. With its lustrous colour and serene expression, it is a rare Buddhist masterpiece. The monastery also contains statues, paintings and 7,000 volumes of Buddhist scriptures.

## Longhua Park

Half an hour's journey will bring you to Longhua, southwest of Shanghai. The famous **Longhua Pagoda** is the only pagoda in Shanghai and a prominent landmark. It was first built in 274 under Sun Quan, King of Wu in the Three Kingdoms Period, in honour of his mother. Demolished at the end of the Tang dynasty, it was rebuilt in 977 in the early Song dynasty. Octagonal in shape and built of wood and brick, it has seven storeys and stands 40 metres high.

**Longhua Temple** dates from the Qing dynasty (1644–1911) and is the largest in Shanghai. Its four halls contain numerous statues of the Buddha and his disciples, including a three-metre-high statue of Maitreya. Crowds of people flock here every year for the annual Longhua Temple Fair, held on the third day of the third lunar month (April).

**Longhua Park** to the west of the temple is famous for its peach trees whose fragrant blossom attracts many tourists in spring.

## Songjiang

Songjiang is a small town some 39 kilometres southeast of Shanghai. Its main attractions are the Square Pagoda, the Ming Screen Wall and scenic Sheshan Hill to the south.

The **Square Pagoda** was built in the 11th century during the Song dynasty. Although restored during the Ming and Qing periods, much of its original brick and wood structure remains intact to this day. The west wall on the seventh of its nine storeys is painted with Buddhas in the Song style.

Next to the pagoda is the beautifully sculpted **Songjiang Screen Wall**, erected in the Ming dynasty (1368–1644). It is decorated with an enormous 30-square-metre brick sculpture in bas-relief, depicting the legendary monster *tan* (monster of avarice). With a coin held in his mouth and his claws on a pile of treasure, he is about to swallow the setting sun. But rushing into the sea towards it, he drowns, serving as a warning against greed.

Picturesque **Sheshan Hill** is 13 kilometres south of Songjiang county seat. Although less than a hundred metres high, Sheshan is Shanghai's highest point. Its beautiful scenery and pine forests make it a popular spot with tourists. On its peak there is a meteorological centre and also an imposing Roman Catholic church built by the French in the 19th century. During the month of May tens of thousands of pilgrims make their way here for the annual Festival of the Virgin Mary (see our article).

## Jiading

The historic old city of Jiading half an hour's drive to the northwest of Shanghai on the northern bank of the River Wusong is home to many famous monuments: the Confucian Temple, Huilongtan Park and Guyi Garden. Many of its ancient houses, alleyways and stone bridges have also been preserved.

The **Confucius Temple** was originally constructed in 1219 in the Southern Song dynasty, restored and extended during the Yuan, Ming and Qing dynasties, eventually becoming one of the finest temples in the region. Three archways are erected outside the temple, their stone balustrades exquisitely carved with 72 small lions, each with a different facial expression, representing the 72 disciples of Confucius. Amongst the cultural relics inside the temple are carved tablets of calligraphy by famous artists of the Song, Yuan, Ming and Qing dynasties.

**Huilongtan Park** is situated to the south of the temple, at the confluence of five streams which wend their way through the garden like five small dragons.

**Guyi Garden** is in Nanxiang, northwest of urban Shanghai, 13 kilometres from Jiading. It was first laid out in the Ming dynasty and has been renovated and extended since 1949. It retains many of the features of traditional Chinese gardens, including pavilions, lakes, winding paths and bridges and even has its own replica of the famous marble boat in Beijing's Summer Palace.

**Shanghai's Local Family Museums and Exhibition Rooms**

| Name of Collector | Collection | Address |
|---|---|---|
| **Wang Anjian** | clocks and watches | Room 601, 110 Yongxing Road |
| **Chen Baocai** | butterfly specimens | 2 Lane 77, Zichang Road, Hutai Xincun |
| **Wei Qing** | matchbox labels | Jinshan Petrochemical Main Factory |
| **Shi Gensheng** | private local museum information | 2 Lane 77, Zichang Road, Hutai Xincun |
| **Chen Baoding** | abacuses | 8 Lane 378, Jianguo Road West |
| **Xu Sihai** | tea sets | 38 Lane, 480, Yuyuan Road |
| **Cao Huizhong** | mini-sculptures | 57 Yangyue Road, Wusong District |
| **Xu Binjie** | boat models | 131 Lane 1143, Dongyuhang Road |
| **Yan Hanxiang** | matchbox labels | 320 Qingyun Road |
| **Bao Changshan** | matchbooks and keyrings | 6 Lane 406, Yan'an Road West |
| **Zhu Xiaohua** | envelopes with handwriting of celebrities | Room 602, 223 Tongzhou Road |
| **Du Baojun** | *Yuhua* stones | Room 501, 268 Meiling Road South |
| **Yu Liubiao** | old coins | 20 small lane 50, Lane 1001, Xikang Road |
| **Lan Xiang** | chopsticks | 2/F, back door, 170 Yongshou Road |
| **Zhang Qibin** | clocks, watches and porcelain | Shanghai Dye Factory No.10 |
| **Zhou Changxing** | mini-sculptures, knick-knacks | Room 103, 45 Lane 749, Tianmu Road Central |
| **Zhu Guoquan** | cigarette labels | 5 Lane 174, Jiangning Road |
| **Chen Yutang** | ancient and modern water containers | 326 Xizang Road South |
| **Zhao Jinzhi** | gold plated keys | Room 103, 21 Shangnan Sicun |
| **Shen Wei** | Beijing Opera masks | 27 Lane 272, Zhaozhou Road |

N.B. The above museums and exhibition rooms are private and open to the public free of charge. Most of them are the private residences of the collectors, many of whom work during the day and collect purely as a hobby. Thus the museums are normally open to tourists on Sundays, but it is advisable to make an appointment with the owners before paying a visit.

**Architecture Examples in Shanghai**

| Type | Address |
|---|---|
| Victorian style | Shanghai Foreign Trade Bureau (formerly the British Consulate) |
| Neo-Grecian style with portico | Shanghai Customs House |
| Imitation Egyptian style | Entrance to Zhongyang Shopping Centre |
| Roman style with pillars | Huaqiao Hotel, Nanjing Road |
| Imitation Roman style | Shanghai Guangming Secondary School, Shimen Road |
| Spanish style | A house in Wuxing Road |
| Spanish style apartment building | Huaye Building, Shaanxi Road North |
| Spanish style garden | Lane 211, Xinhua Road |
| British style villa | Longbai Hotel |
| British castle style | Yangshupu Waterworks |
| Imitation Renaissance style | Peace Hotel (southern building) |
| Greek Renaissance style | Municipal Government, the Bund |
| French style | Old Cadres Bureau, Yueyang Road |
| French Renaissance classic style | 79 Fenyang Road |
|  | Jinjiang Club |
| Gothic style | Catholic church at Xujiahui |
|  | Catholic church, Sichuan Road South |
| Byzantine style | Cemetery church at Xiyan |
| Italian style villa | Academy of Chinese Painting, Yueyang Road |
| Verdun Garden | Lane 39–45, Shaanxi Road South |
| American style school | Institute in Hengshan Road |
| Norwegian style | Municipal Committee of Youth League |
| Russian style | Shanghai Exhibition Hall, Yan'an Road |
| Russian Orthodox Church | Xiangyang Garden, Xiangyang Road |
| Early modern style | Shanghai No. 1 Department Store (formerly Daxin Co.) |
| Modern style | Shanghai Building |
| Japanese style | Around Hongkou Park |
| Chinese Shikumen style | Bugaoli, Shaanxi Road South |

## Former Residences of Shanghai Celebrities in Western Architectural Styles

| | |
|---|---|
| Former Residence of Dr. Sun Yat-sen | 1 Xiangshan Road |
| Former Residence of Soong Ching Ling (Mme. Sun Yat-sen) | Huaihai Road Central |
| Former Residence of Lu Xun (great Chinese writer) | 9 Dalu Xincun, Shanyin Road |
| Former Residence of Zhou En-lai (the late Premier) | 73 Ennan Road |
| Former Residence of Chiang Kai-shek | 9 Dongping Road |
| Former Residence of T.V. Soong | 145 Yueyang Road |
| Former Residence of Cai Yuanpei | 16 Lane 303, Huashan Road |
| Former Residence of Bai Chongxi | 150 Fenyang Road |
| Former Residence of George C. Marshall | 160 Taiyuan Road |
| Sassoon House | Peace Hotel, 20 Nanjing Road East |
| Xinkang Park | Huaihai Road |
| Hardoon's Former Private Mansion | Meili Garden, Tongren Road |
| Former Residence of Du Yuesheng | Dongyu Guesthouse, 7 Donghu Road |
| Former Residence of Huang Jinrong | Guilin Park |

## CAAC Flights to and from Shanghai

| Route | Days of Weeks | Dep. | Arr. | Flight No. |
|---|---|---|---|---|
| **Beijing–Shanghai** | 1 | 09:20 | 11:15 | CA985 |
| | 2 | 17:15 | 19:05 | CA949 |
| | 5 | 10:00 | 11:55 | CA983 |
| | 5 | 09:30 | 11:25 | CA9001 |
| | 7 | 14:25 | 16:20 | CA991 |
| | 1 4 | 11:00 | 12:50 | 5132 |
| | 3 6 | 10:00 | 11:55 | CA981 |
| | 3 6 | 15:30 | 17:20 | 5126 |
| | 4 6 | 17:15 | 19:05 | UQ106 |
| | 2 5 7 | 16:20 | 18:10 | 5144 |
| | 2 5 7 | 08:00 | 09:55 | CA921 |
| | 1 3 4 6 | 18:30 | 20:20 | 5112 |
| | 1 2 3 4 5 6 7 | 08:35 | 10:25 | 1501 |
| | 1 2 3 4 5 6 7 | 19:45 | 21:35 | 5104 |
| **Shanghai–Beijing** | 2 | 19:50 | 21:45 | CA992 |
| | 2 | 19:05 | 21:00 | CA986 |
| | 4 | 10:00 | 11:55 | CA950 |
| | 5 | 21:10 | 22:50 | CA9002 |
| | 6 | 21:00 | 22:50 | CA984 |
| | 1 5 | 21:00 | 22:55 | CA982 |
| | 1 5 | 08:00 | 09:50 | UQ133 |
| | 2 5 | 18:20 | 20:15 | CA922 |
| | 4 6 | 14:30 | 16:30 | UQ105 |
| | 2 5 7 | 08:20 | 10:15 | 5143 |
| | 1 3 4 6 | 08:25 | 10:15 | 5143 |
| | 1 3 4 6 | 15:50 | 17:40 | 5111 |
| | 1 2 3 4 5 6 7 | 17:00 | 18:50 | 5103 |
| | 1 2 3 4 5 6 7 | 11:25 | 13:15 | 1502 |
| **Chengdu–Shanghai** | 2 4 6 | 18:30 | 20:45 | 5404 |
| | 2 4 5 7 | 12:25 | 14:55 | 4501 |
| **Shanghai–Chengdu** | 2 4 6 | 15:15 | 17:55 | 5403 |
| | 2 4 5 7 | 15:40 | 18:25 | 4502 |
| **Chongqing–Shanghai** | 7 | 11:40 | 13:45 | 5402 |
| | 2 4 6 | 07:35 | 09:30 | 4523 |
| **Shanghai–Chongqing** | 7 | 08:40 | 11:05 | 5401 |
| | 2 4 6 | 10:15 | 12:25 | 4524 |

## CAAC Flights to and from Shanghai

| Route | Days of Weeks | Dep. | Arr. | Flight No. |
|---|---|---|---|---|
| **Guilin–Shanghai** | 1 5 | 19:35 | 21:40 | UQ338 |
| | 1 2 3 4 5 6 7 | 19:30 | 21:30 | 5314 |
| **Shanghai–Guilin** | 3 | 14:50 | 17:50 | UQ331 |
| | 1 5 | 16:20 | 18:35 | UQ337 |
| | 2 4 6 | 07:55 | 10:10 | 5329 |
| | 1 2 3 4 5 6 7 | 16:30 | 18:50 | 5313 |
| **Guangzhou–Shanghai** | 3 | 19:40 | 21:40 | UQ333 |
| | 1 4 | 10:25 | 12:20 | 5366 |
| | 2 5 | 14:55 | 17:05 | 1552 |
| | 2 7 | 19:05 | 21:00 | UQ304 |
| | 4 6 | 11:40 | 13:35 | UQ302 |
| | 1 3 5 | 16:20 | 18:15 | UQ306 |
| | 1 3 6 | 16:10 | 18:05 | 5358 |
| | 2 4 6 | 12:20 | 14:15 | 5334 |
| | 2 5 7 | 17:45 | 19:40 | 5320 |
| | 1 3 4 6 | 14:55 | 16:50 | 5336 |
| | 1 2 3 4 5 6 7 | 17:30 | 19:25 | 3503 |
| | 2 4 5 7 | 11:15 | 13:10 | 5380 |
| | 1 2 3 4 6 7 | 07:15 | 09:10 | 3523 |
| | 1 2 3 4 5 6 7 | 18:35 | 20:30 | 5306 |
| **Shanghai–Guangzhou** | 2 5 | 11:50 | 14:10 | 1551 |
| | 2 7 | 09:00 | 11:00 | UQ303 |
| | 4 6 | 08:55 | 10:50 | UQ301 |
| | 1 3 5 | 13:35 | 15:35 | UQ305 |
| | 1 2 3 4 5 6 7 | 20:15 | 22:10 | 3504 |
| | 1 2 3 4 6 7 | .0:05 | 12:00 | 3524 |
| | 1 2 3 4 5 6 7 | 07:20 | 09:20 | 5319 |
| | 1 2 3 4 5 6 7 | 08:30 | 10:30 | 5379 |
| | 1 2 3 4 5 6 7 | 15:45 | 17:45 | 5305 |
| **Hangzhou–Shanghai** | 1 5 | 19:55 | 20:35 | 5514 |
| | 2 3 4 6 7 | 14:50 | 15:30 | 5550 |
| **Shanghai–Hangzhou** | 1 3 4 5 7 | 07:35 | 08:05 | 5513 |
| | 1 2 3 4 5 6 7 | 08:15 | 08:55 | 5513 |
| **Hong Kong–Shanghai** | 1 3 5 6 7 | 17:20 | 19:25 | CA510 |
| | 1 2 3 4 5 6 7 | 12:00 | 14:05 | CA502 |
| **Shanghai–Hong Kong** | 1 3 5 6 7 | 14:10 | 16:20 | CA509 |
| | 1 2 3 4 5 6 7 | 08:50 | 11:00 | CA501 |
| **Kunming–Shanghai** | 1 | 11:40 | 14:15 | 4543 |
| | 2 | 17:00 | 19:50 | 5406 |
| | 2 4 6 | 06:45 | 09:20 | 4541 |
| **Shanghai–Kunming** | 1 | 14:50 | 18:25 | 4544 |
| | 2 | 13:05 | 16:20 | 5406 |
| | 2 4 6 | 09:50 | 13:30 | 4542 |
| **Nanjing–Shanghai** | 2 | 12:25 | 13:20 | 1553 |
| | 2 4 | 19:15 | 20:10 | 5526 |
| | 2 4 7 | 16:55 | 17:50 | 5328 |
| | 1 3 5 6 7 | 14:45 | 15:40 | 5524 |
| **Shanghai–Nanjing** | 2 | 14:05 | 15:05 | 1554 |
| | 2 4 7 | 10:25 | 11:20 | 5327 |
| | 1 2 3 4 5 6 7 | 07:50 | 08:45 | 5523 |
| **Urümqi–Shanghai** | 1 4 6 | 09:30 | 13:55 | 9501 |
| **Shanghai–Urümqi** | 1 4 6 | 14:40 | 19:35 | 9502 |
| **Xi'an–Shanghai** | 3 | 08:15 | 10:00 | 2503 |
| | 1 4 | 16:05 | 17:55 | 5208 |
| | 1 5 | 13:20 | 15:20 | UQ135 |
| | 3 6 | 17:10 | 19:00 | 5206 |
| | 3 7 | 11:00 | 13:05 | UQ202 |
| | 1 2 3 4 5 6 7 | 15:50 | 17:40 | 2501 |
| **Shanghai–Xi'an** | 3 | 17:30 | 19:35 | 2504 |
| | 2 6 | 12:20 | 14:40 | 2516 |
| | 3 7 | 08:00 | 10:20 | UQ201 |
| | 1 3 4 6 | 08:20 | 10:25 | 5205 |
| | 1 2 3 4 5 6 7 | 18:30 | 20:35 | 2502 |

(Valid Spring 1990)

# Treasure-Hunting in Shanghai

Following are some of Shanghai's better-known flea markets and antique stores

## Flea Markets

1) **Kuaiji Road** (see Special Features article)
2) **Zhonghua Xin Road:** These are all private traders with no fixed stalls. They are open all day, selling antiques, hardware, electrical appliances, bicycle parts, etc. Though the largest market in Shanghai, it mainly handles everyday items. But there is always the possibility that something special may be found among the bric-a-brac.
3) **Dongtai Antique Market:** There are about 200 stalls, operated by private traders. They are open all day and sell antique ceramic, stone, *padauk* and gold ornaments. They also sell flowers, birds, fish and insects such as crickets. Staff from Shanghai's foreign embassies are known to frequent this market. Owners of Shanghai's large antique stores also visit the market to augment their stock.

## Antique Stores

1) **Shanghai Antiques and Curios Store** (194–226 Guangdong Road); **Antiques and Curios Branch of Shanghai Friendship Store** (694 Nanjing Road West); **Antique Section of Shanghai Friendship Store** (33 Zhongshan No. One Road East): These three are the oldest antique shops in Shanghai and together offer the best and most complete range of antiques in the city. Unlike the flea markets, they mainly cater for overseas visitors and only accept FEC.
2) **Weixin Antique Store:** It is situated at Jinling Road East and is Shanghai's largest shop selling antique clocks and watches from China as well as of foreign make. Most of its best timepieces were once owned by wealthy people in old Shanghai.
3) **Xiequn Antique Store:** At the junction of Nanjing and Fujian roads, this is an old store selling optical instruments, antique clocks and watches, *padauk* furniture, electrical appliances, etc.
4) **Chuangxin Antique Store:** At the junction of Huaihai and Changshu roads, it used to be called Jinmen (Golden Gate) and was quite famous in the 50s. It sells quality leather goods, clocks and watches, and ornaments.
5) **Shaanxi Antique Store:** At the junction of Shaanxi West and Yan'an roads, it caters mainly for foreign customers and sells porcelain ornaments, antique clocks and watches, and artifacts.
6) **Xinguang Optical Instrument Store:** At the junction of Huaihai Central and Yandang roads, this is also an old shop (formerly called Wanjing), in fact the city's most famous shop specialising in both old and new optical instruments and secondhand cameras. Its staff are also among the very few people in Shanghai who can repair old cameras. It sold only modern products for a while after changing its name to the present Xinguang, but recently resumed dealing in old and antique optical instruments.

*(Continued from page 23 )*

## Shanghai's Architectural Potpourri

The Moller residence, however, is not the only one in the Jing'an District which comes with a story attached. The Shanghai Exhibition Hall, for example, was built in Russian style in 1954, with enormous, massive pillars and thick walls. But earlier, on that very site, stood a private residence with rooms arranged in courtyards in a garden in the traditional Chinese fashion. Known as the Daguanyuan (the fictional Jia family's Grand View Garden from the Qing-dynasty classic *A Dream of Red Mansions*) of the 1930s, it was owned by a wealthy Jewish merchant, Silars Aaron Hardoon, who started off working for the Sassoon family. His garden was the gathering point for a group of Chinese scholars and officials, a sort of cultural *salon*, which was given the name Cang Xie, the 'Sage University of Enlightenment'.

Other houses, although not themselves anything out of the ordinary, are of interest because of the fame or notoriety of their former occupants. Among these are the house where Dr Sun Yat-sen (1866-1925) lived briefly on Xiangshan Road, the residence of the writer Lu Xun (1881-1936) in the Hongkou District, the official residence of the Kuomintang general Bai Chongxi in Xuhui District, and the Dingxiang (Lilac) Garden on Huashan Road where the Qing minister Li Hongzhang, an Anhui warlord, kept his mistress.

Perhaps Bai Chongxi's residence is the most distinctive in style. The general was a devout Moslem and his official residence exhibits some of the special grace notes of Islamic architecture. The carved patterns and shapes of the window colonnades are especially reminiscent of the Middle East.

Strolling in the area where the districts of Jing'an, Luwan and Xuhui intersect, you come across many houses in a vaguely Central European style surrounded by gardens, especially on Wuxing Road and Hengshan Road in Xuhui District. Not large, but comfortable, these houses have roofs laid with ochre-coloured tiles and often shutters on the windows. You also find individual houses and villas such as you might see in the French, Italian or English countryside, as well as large buildings topped with turrets and crenellations which look like something — a wicked queen's castle, maybe — out of *Grimms' Fairytales.*

When we reached Fenyang Road in Xuhui District, we sighted a spacious mansion in a large garden. Built in a classical French style, the structure had a pillar-shaped facade which gave the entire building an imposing and solemn look. Two wide, symmetrically placed staircases rose along the curved outer wall. The interior of this mansion is most charming, with elegant stucco work around the doors, windows and on the ceilings. The creamy colour scheme in the rooms added to the sense of lightness and delicacy. We learned that this very European mansion, once the residence of a former mayor of Shanghai, Chen Yi, is now the site of the Shanghai Arts and Crafts Research Institute.

Eventually, we directed our steps to Xujiahui in the southwestern quarter of the city. The St. Ignatius Cathedral there, a neo-Gothic edifice built in 1906, is said to be the largest Catholic cathedral in the Far East. It suffered severe damage during the 'cultural revolution' and has only been reopened to worshippers since November 1979. One of the special features of its architectural style, based on the sublime Gothic architecture of the twelfth to sixteenth centuries in Europe, is its vertical emphasis. Accordingly, the cathedral has high, tapering steeples, lancet arches and ribbed vaults to show. The steeples are set to right and left of the facade in absolute symmetry and are set off by four tiny turrets at each corner of their base.

But you cannot really appreciate the full atmosphere of the cathedral unless you enter and stand in the nave. Looking up, I noted how the individual segments of the vaulted roof interconnect, creating an inherently balanced, rhythmic pattern. A stray sunbeam poking through a yellow stained-glass window above the chancel flooded the entire nave with light. All the proportions of the interior space in the cathedral are such as to emphasize this vertical thrust, as though the architect was focusing all one's attention on the heavens above, on the 'Kingdom of God'.

**Translated by Ren Jiazhen**

### Xunyang Tower at Jiujiang

Renovation of the famous Xunyang Tower in Jiujiang, Jiangxi Province, is now complete and it is to be reopened to the public. This 21-metre high tower is the place where Song Jiang (character in the classic Chinese novel *Outlaws of the Marsh* written in the Song dynasty) came to drink wine, christening the tower thus when he was drunk. Its structure presents all the typical characteristics of the Song, Ming and Qing dynasties. It has three storeys, with two large frescoes on the first and porcelain statues of the characters from the *Outlaws of the Marsh* on the second, while the top storey commands views over the Yangtse and Mount Lushan.

### Beijing Monastery Opens

A Chan (Zen) sect monastery in Beijing dating from the Ming dynasty (1368-1644), the Zhihua (Wisdom Attained) Temple, is now open to the public following a massive renovation. The monastery is located on the eastern side of Lumicang, not far from Ritan Park, in the capital's Dongcheng (Eastern) District. It was built in 1443 by order of Wang Zhen, chief eunuch at the court of Emperor Zhu Qizhen. With its seven principal halls, it is said to be one of the largest and finest examples of Buddhist architecture of its period.

### Xishuangbanna Airport

Before the Water-Splashing Festival of the Dai people takes place in April, direct flights (737) are to be introduced from Kunming to Xishuangbanna (southwest of Yunnan), so that passengers will no longer have to stop at Simao as was previously the case. The journey used to take five hours, flying Kunming-Simao and then travelling by car to Xishuangbanna. But once the new Gasa Airport opens the journey time will be reduced to a mere seventy minutes.

### Unique 3,000-Year-Old Find

The first of its type ever found in China, a purplish-red pottery boot painted with coloured stripes has been unearthed in Qinghai Province in China's northwest. The artefact was found in the village of Liuwan in Ledu County, east of the provincial capital Xining, by a woman digging a ditch near ancient tombs. Experts have dated the 11.6 by 14.3 centimetre boot to the Bronze Age; it is therefore around three thousand years old.

### Sichuan Opens Further

The relevant local authorities have announced the opening of ten more tourist spots in Sichuan Province. These are — in the western part of the province — Mount Jiufeng in Pengxian County, Mount Tiantai in Qionglai County, and the ancient forest in Dayi County; and — in eastern Sichuan — Nanshan Hill in Chongqing, Mount Simian in Jiangjin County, Mount Tongjing in Jiangbei County, Mount Yuchan in Luxian County, Mount Xiaonanhai in Qianjiang County, Mount Zhenfo in Daxian County and Mount Fobao in Hejiang County.

### First Cherry Blossom Festival

The first Cherry Blossom Festival is to be held in April this year in the town of Wuxi on the edge of Lake Taihu, Jiangsu Province. Wuxi now boasts four picturesque sites planted with cherry orchards, that at Changchun Bridge being considered the most beautiful. During this festival cultural exchanges will take place on calligraphy, painting and photography, using cherry blossom as their theme.

### Imperial Residence of Genghis Khan

In the village of Shifosi (Stone Buddha Temple) at the foot of Badaling in Beijing, a group of ancient Manchurian buildings is to be opened to tourists — in the form of the Imperial Residence of Genghis Khan. According to *The Secret History of Mongolia*, Genghis Khan twice (1213 and 1215) led his troops to attack Beijing, taking up residence in this village. Covering an area of 5,200 sq. m, the main building features a large round tent 13 metres high with a gilded roof. To the east and west of it stand the scholars' and soldiers' tents.

### The Three Gorges of Sichuan

Construction is scheduled to start this year on a funicular railway between the Qutang Gorge (of the Three Yangtse Gorges) and Fengjie. Completion is expected next year. The circuit is 960m long and 25m high, passing over Baidicheng.

### Simplified Formalities in Tibet

Relaxation of restrictions for foreign tourists travelling to Tibet:— only groups are authorized (three persons minimum) and the travel agency must provide the name, sex, nationality, occupation and passport number of each tourist two weeks in advance. Authorization will normally be granted three days after submission of the relevant documents.

### Ancient Yi Solar Calendar

An eighteen-month solar calendar used by the Yi people of southwestern China in antiquity has been found in the Chuxiong Yi Autonomous Prefecture in northern Yunnan Province. This follows the find of a ten-month solar calendar in the same area in 1981, which scholars considered to be ten thousand years old. They believe this latest find is even older and may have served as the basis for the ten-month calendar.

The eighteen-month Yi calendar has 360 days plus five extra days which were regarded as New Year holidays. According to the scholar who found it, Professor Liu Yaohan, this solar calendar is quite similar to that of the Mayan civilization of Central America. Once believed to have been at its peak between the fourth and tenth centuries A.D., the latter has now been shown to have already been in existence between 630–400 B.C. Could there be some link?

### Embroidery Museum in Guizhou

The National Museum of Embroidery in Guizhou has recently opened to visitors to Taijiang in Qiandongnan Miao and Dong Autonomous Prefecture. Exhibited in three rooms are approximately two hundred pieces of embroidery worked by minority peoples from Taijiang, Guiyang, Anshun, Jianhe, Sandu, Luzhi, Guanling, Weining, etc. Items include clothing, hats, skirts, braces, headbands, handkerchieves and so forth, illustrating the typical handiwork of Guizhou's minority nationalities.

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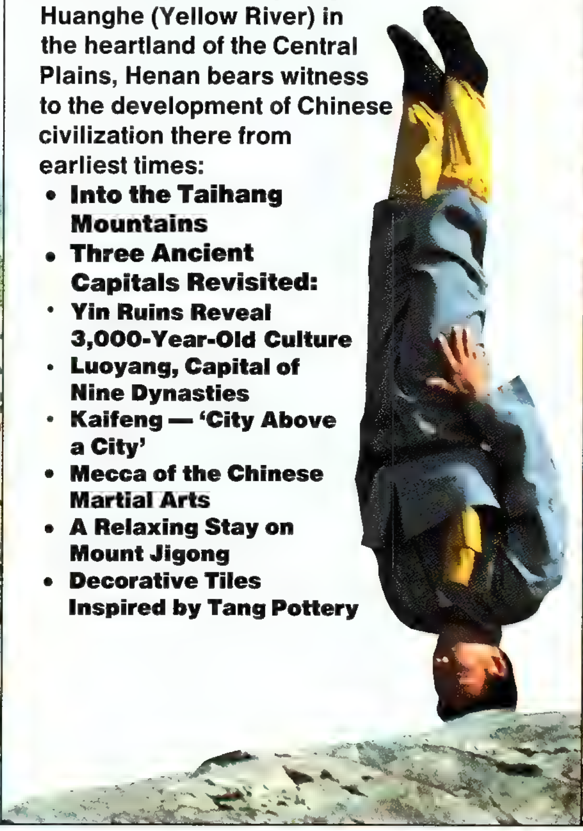

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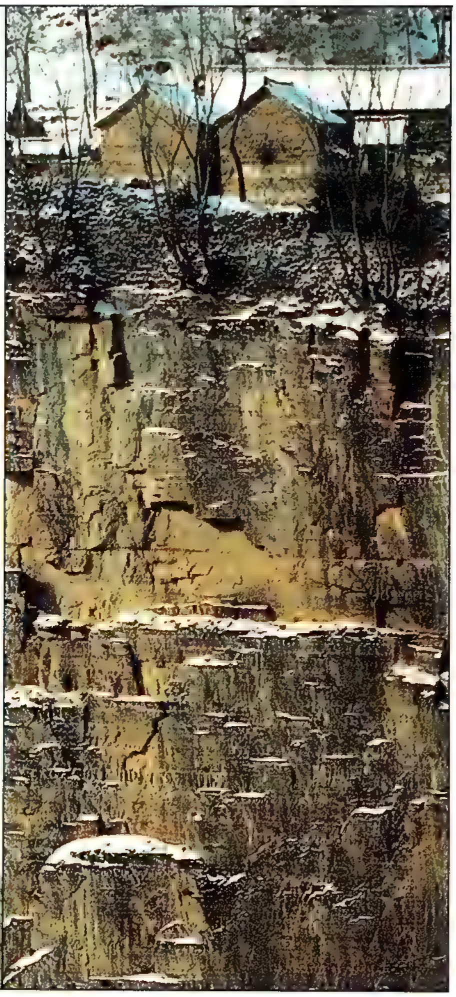

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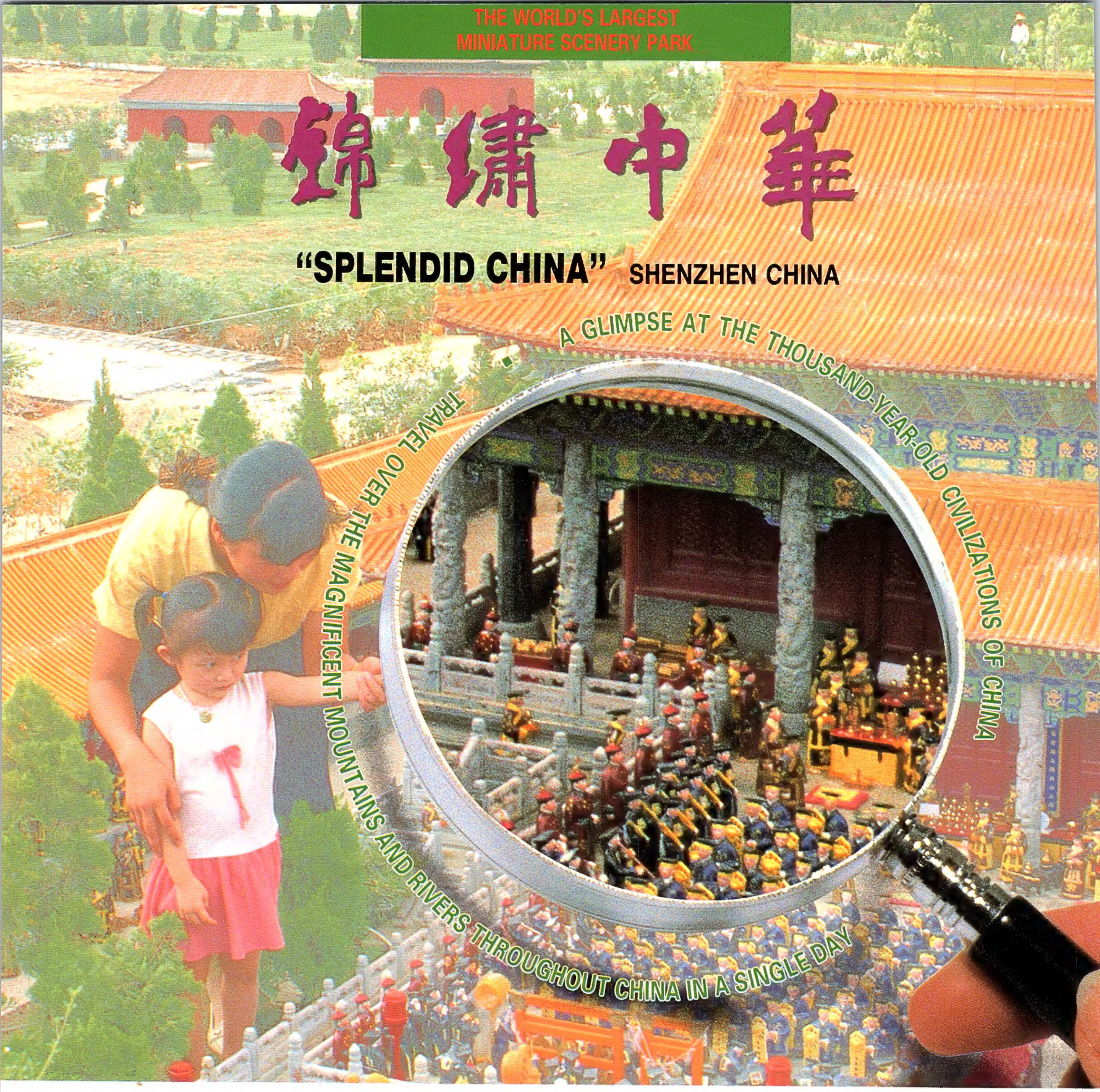
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